

NEWSPAPER MAGIC



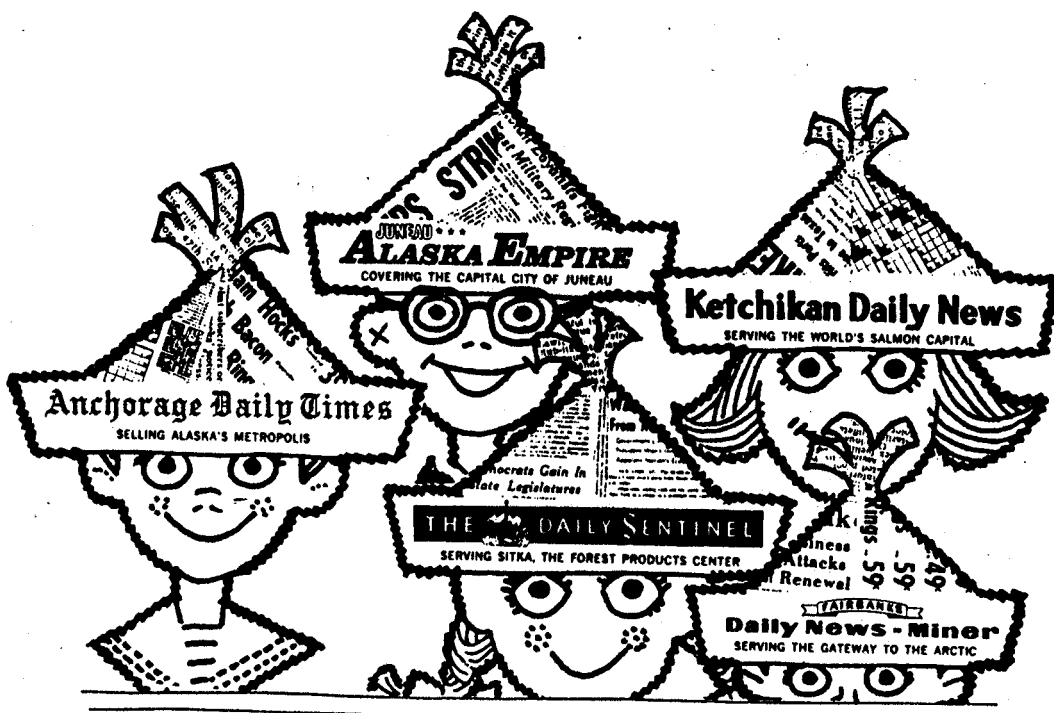
by Gene Anderson and Frances Marshall

NEWSPAPER MAGIC

by GENE ANDERSON

and

FRANCES I. MARSHALL



(Newspaper hat theme as used by Nelson Roberts & Associates,
representing great Alaska newspapers)



GENE ANDERSON WINNING AN AWARD WITH NEWSPAPER MAGIC.....!

ABOUT GENE ANDERSON

Several years ago, Val Andrews sent me a small manuscript on newspaper tricks and I filed it with the idea of some day using it as the nucleus of a book on the subject.

Almost two years ago, searching thru back numbers of the Linking Ring for something else, I happened on the story of an award winning by Gene Anderson -- for a newspaper act. It all happened in Texas, a state I seldom get to, and I had never heard of Gene Anderson. Gifted with a lot of Irish superstition German ability to get my teeth into a job, and dumb Polish luck, I immediately decided that fate had made me accidentally turn to that particular Linking Ring page and this called for action.

Stranger Gene Anderson wrote one letter and was a stranger no more. He was full of plans and ideas about the proposed book. We decided to make it much more varied than originally intended, and to try to cover the field as much as possible. He had access to the McManus-Young Collection at the University of Texas, and I had Jay's library here, so we went newspaper-trick hunting. It has always seemed a great pity for fine, usable tricks to lie idle in old magazine files when, by having the spotlight of a new book turned on them, they can get back into circulation and be put to good use. We also both wanted to add as much as we could out of our own personal collections, memories and repertoires.

All this was by mail, and I found Gene had a very logical, methodical mind, which was of tremendous help in deciding what ought to be covered, and how it was to be covered. Then we had another stroke of luck. But before I tell you about that, let me bring you up to date on Gene Anderson.

He was born Gene Allen Anderson, at Grand Forks, North Dakota, on May 21, 1941 -- which makes him just a young man - quite young to know as much as he does about magic and magicians. He took his Bachelor of Science degree at Bemidji State College in Minnesota, and is currently completing studies for the degree of Doctor of Philosophy in inorganic chemistry at the University of Texas, Austin, Texas.

He's been in magic since childhood, with greatly increased interest since going to Texas, which is a great magic state. Here he has held (successively, if not successfully, as he puts it!) the positions of Sergeant-at-Arms, Secretary Treasurer and now President, of Ring 60, I.B.M. at Austin. He is also a member of the Board of Governors, Texas Association of Magicians.

He has won various awards in magic, among them the Originality Trophy, 1964, at the TAOM in San Antonio for the newspaper act; Comedy Trophy, 1965, TAOM in Dallas for the Medicine Pitch, and again for that group in 1966 in a joint act with Van Cleve. Only a really original and creative magician could do all that.

Dedicated To
Van Cleve
Who inspires originality

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Tenth Printing 1991

EXTRA! EXTRA!

by Gene Anderson

A Verbal Pantomime with Newspapers

Winner of the Originality Trophy, Texas Association of Magicians, 1964

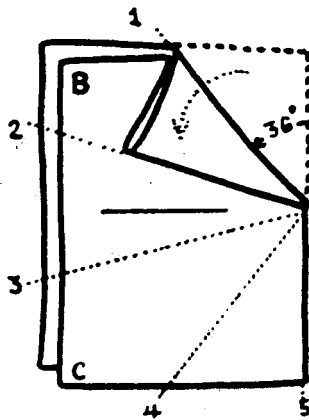
SUMMARY: Amid a barrage of chatter a table is produced from some newspapers and the "star of the show" is revealed. A professor's mortarboard is folded from the newspapers to pave the way for a parade of hats and paper objects. An admiral's hat and ship's wheel are followed by Napoleon's hat and a string of paper dolls, then an announcement is made from beneath a hood. The sombrero from "South of the Border" is accompanied by a sickly sprout of Mexican corn; back in "Texas" a cowboy hat and tall stalk of corn/build to the finale -- a lace tablecloth bearing an appropriate message, all torn from newspaper.

INTRODUCTION

"Extra! Extra!" -- an act done entirely with newspapers -- is unique and novel, and it never fails to be well received by an audience. Its only drawback of requiring a moderate amount of preparation is offset by the fact that this preparation can be completed several days before the actual performance if desired. No further set-up is required, and if several props are "loaded" before arrival at the place of performance, the performer can walk right in, sit at the head table, and be introduced from there to do his act. The entire act fits easily into an attache case. The newspaper act can also be broken into several very logical segments for use as emcee bits or running gags, and naturally the individual effects can be blended into standard magic acts.

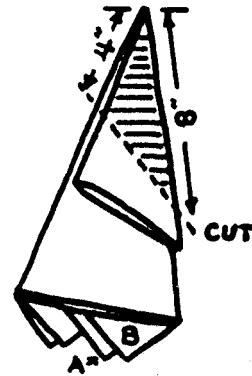
FIVE POINTED STAR

1.



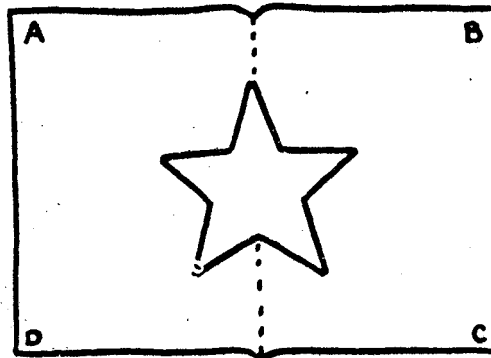
FOLD PAPER
INTO FIVE
EQUAL SECTIONS.

2.



CUT OFF SHADED PORTION.
OPENING TIP: GRASP B IN
RIGHT HAND ; A IN LEFT.

3.



LOOK AT AUDIENCE
THROUGH THE STAR
WITH A BIG SMILE!

THE SECRET OF THE PAPER ACT

The tricks employed in "Extra! Extra!" are somewhat distinctive for two reasons: first, they center the attention of the audience primarily upon the performer's face, and second, many of them are really not tricks at all! Indeed, members of the audience often know (or think they know) how an effect was accomplished, yet they are amazed and amused because the performer could do it so fast and so well. The patter which accompanies the act is admittedly terrible -- and somehow terribly right -- for it blends with the paper effects to create a verbal pantomime that thoroughly entertains the viewers. The tongue-in-cheek style of delivery gradually makes the audience aware that it is being "put on", yet the performer's obvious delight with this nonsense has an overwhelming contagion and the audience loves every minute of it. This is the real magic of the newspaper act -- and all that is required is a minimum of skill in handling the newspapers and an honest enjoyment when doing so.

THE NEWSPAPER PROPS

NOTE: The diagrammatic system for "Extra! Extra!" is as follows: the letters "A," "B," "C," and "D" are placed on the inside four corners of a two-page piece of newspaper. The lettering is in a clockwise direction with "A" in the upper left-hand corner. As an illustration see figure 3 of the "Five-Pointed Star".

THE FIVE-POINTED STAR

Using the double sheet of newspaper which includes the front page, fold five equal sections as illustrated. This is facilitated by preparing a cardboard template with a 36-degree angle and folding the paper around it. Crease the folds very well and mark a dark line where the cut is to be made. The star and several other items (i.e., the chapeau and the ship's wheel) will be folded in front of the audience. They should be pre-folded, creased well, and kept in a folded position until just before the performance. When unfolded and arranged for their introduction to the audience, they will appear to be "unprepared" newspapers, yet they will all but fold themselves during the performance.

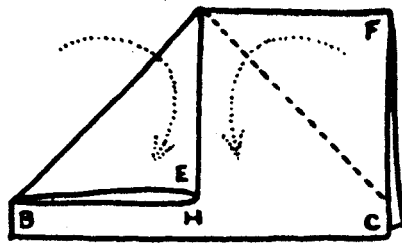
THE CHAPEAU

If possible, a double page of newspaper which contains advertisements with a good deal of white in the layout should be used. A double page grocery advertisement is ideal. Since the inside of the double sheet will be the major part exposed in the hats, special attention should be paid to its appearance.

1. Fold the basic chapeau as directed on the "Newspaper Chapeau" instruction sheet. The resulting hat (figure 8) is the "Mortarboard".
2. Finishing touches for the chapeau: Unfold the hat completely and dab rubber cement on marked portions of corners C, D, E and F (see instruction sheet). When the hat is reassembled in front of the audience the "contact"

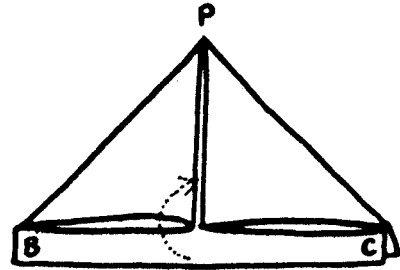
GENE ANDERSON'S NEWSPAPER CHAPEAUGRAPHY

1.



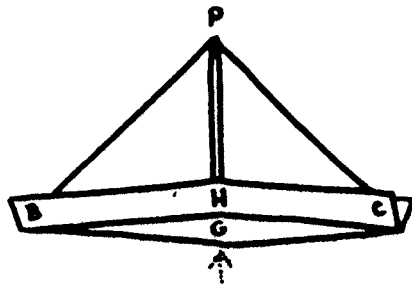
FOLD CORNERS E AND F DOWN TO H.

2.



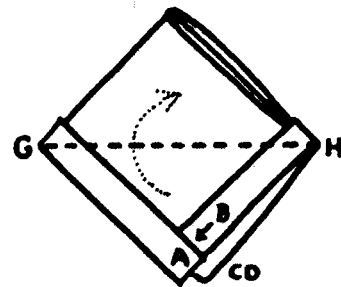
FOLD FLAP BC UP IN FRONT; AD UP IN BACK.

3.



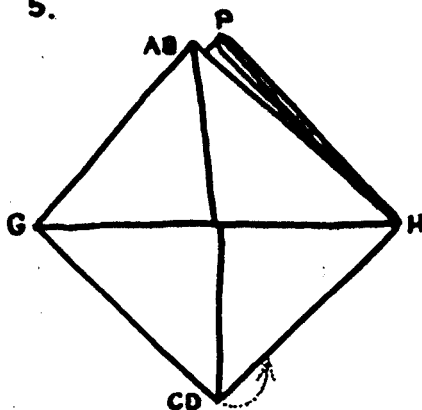
INSERT THUMBS AT G AND H; PULL OUT.

4.



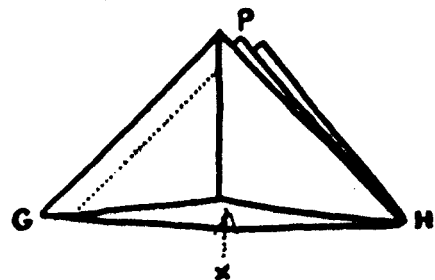
TUCK FLAP B UNDER A; FOLD UP TO P.

5.



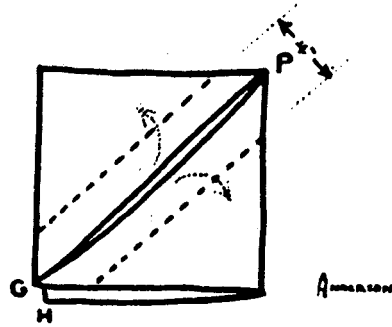
TUCK FLAP D UNDER C; FOLD UP IN BACK.

6.

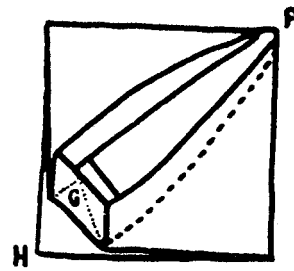


INSERT THUMBS AT X; PULL OUT.

7.

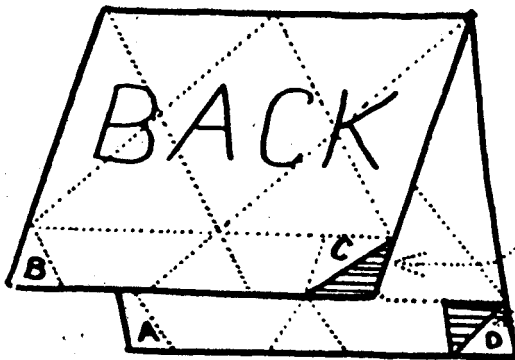


8.



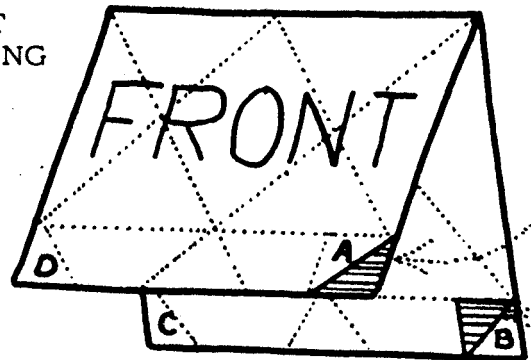
FOLD UP EDGE ON EACH
SIDE OF SLIT GP.

SQUARE CORNER G
FOR MORTAR-BOARD.



CONTACT
CEMENTING

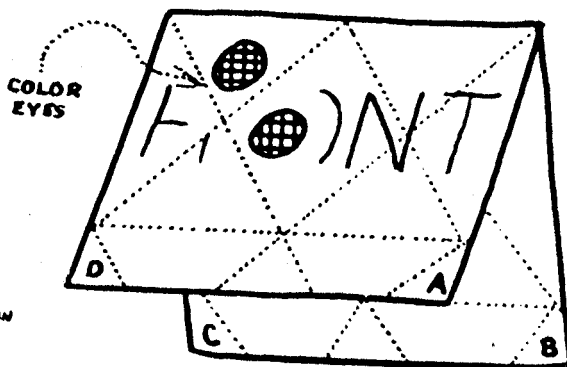
CEMENT



CEMENT

APPLY THIN LAYER OF RUBBER CEMENT
ON SHADED AREAS OF CORNERS A, B, C AND D.

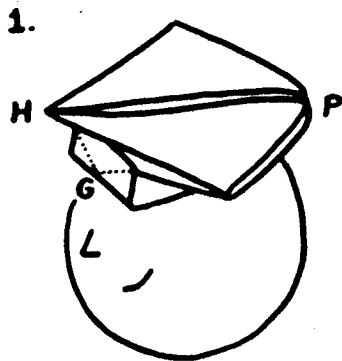
THE "EYES"



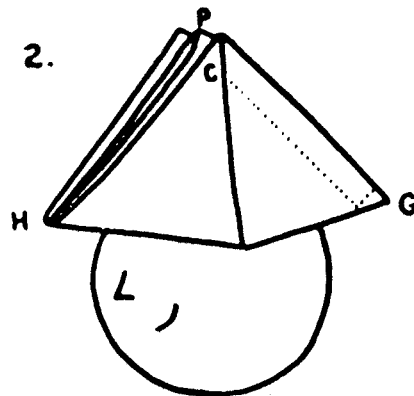
WITH CRAYON COLOR
LARGE, BLACK "EYES".

GENE ANDERSON'S

CHAPEAUGRAPHY ACT

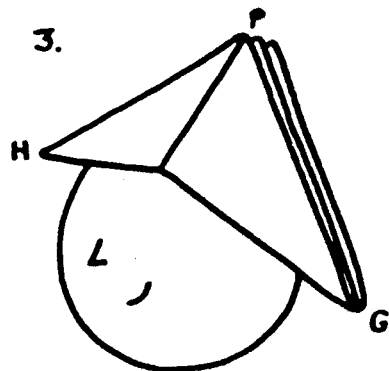


MORTAR-BOARD



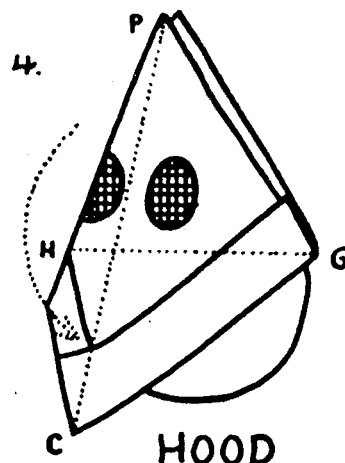
ADMIRAL'S HAT

GRASP MORTAR-BOARD AT H, FLIP CHAPEAU.



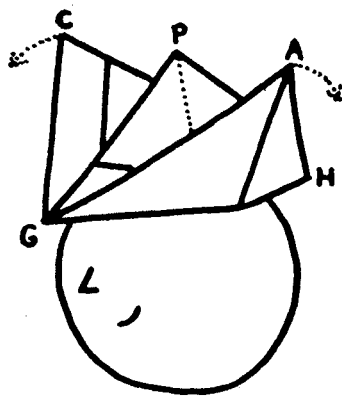
NAPOLEON'S HAT

ADMIRAL'S HAT SIDEWAYS!

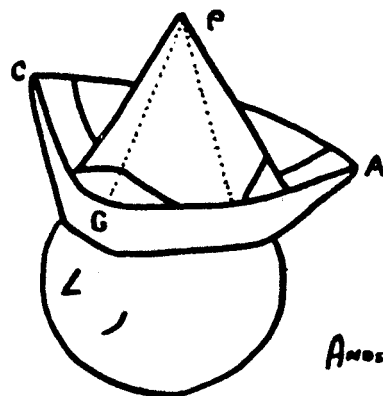


HOOD

FOLD DOWN FRONT.



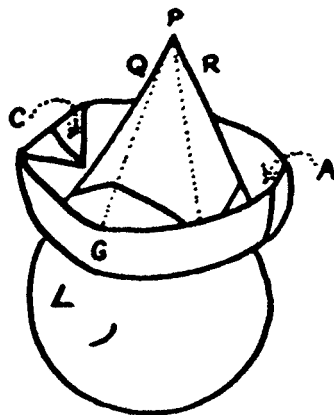
5.



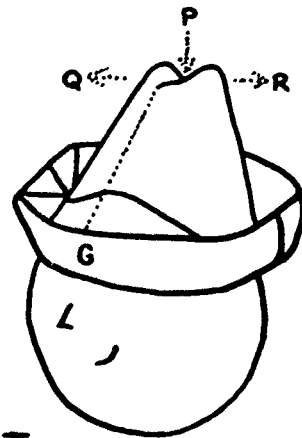
ANDERSON

SOMBRERO

WITH G FORWARD, PULL C AND A OUTWARD.



6.

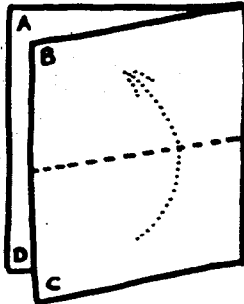


COWBOY HAT

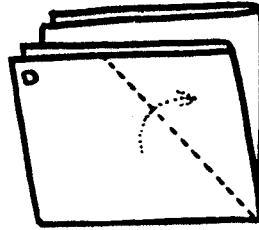
FOLD IN C AND A. "CRIMP" P, PULLING OUT Q AND R.

SHIP'S WHEEL & PAPER DOLLS

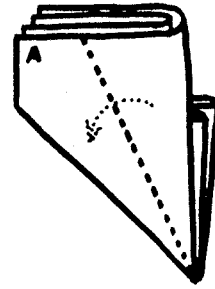
1.



2.

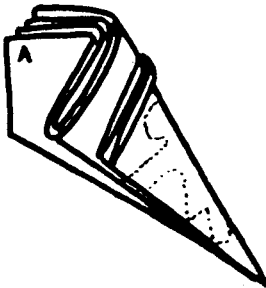


3.



FOLD PAPER AS INDICATED.

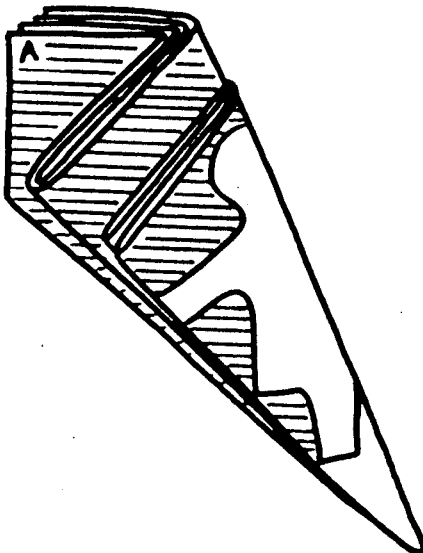
4.



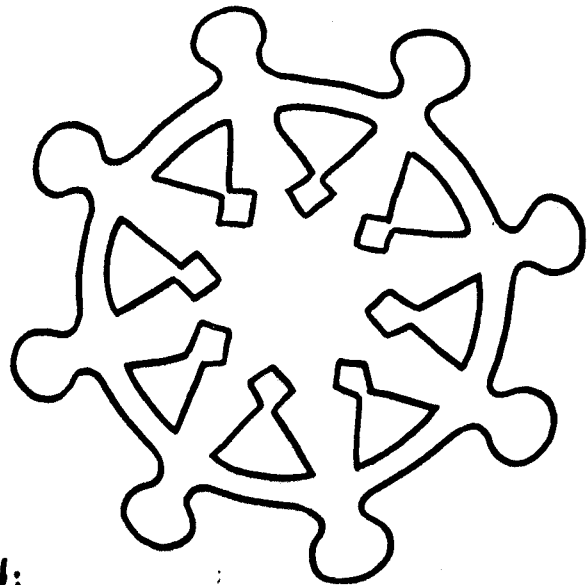
SKETCH DOLL.

TEAR AWAY SHADED PORTION;

5.

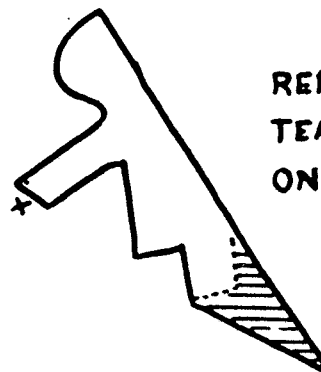


6.



OPEN SHIP'S WHEEL.

7.



REFOLD WHEEL;
TEAR LEGS AND
ONE ARM AT X.

Anderson

cement will stick together securely, allowing it to handle perfectly. If the hat is prepared well in advance of the show, it should be folded to the mortarboard so that all creases remain sharp. Care must be taken so that the glued portions do not make contact; inserting pieces of waxed paper will prevent accidental contact and keep the glued surfaces clean.

3. Ink or color two big eyes for the hood (see also figure 4 of the 'Chapeau-graphy Act'). Although the audience will not pay attention to these spots prior to their introduction, they are usually quite amazed at the appearance of the eyes on the hood,

4. IMPORTANT: When practicing the hats and their "on-head" transformations, do not do so in front of a mirror. Use the mirror only to check a hat after you have made it, or you will not develop the necessary confidence to make each hat unhesitatingly in front of the audience.

THE SHIP'S WHEEL AND PAPER DOLLS

Fold a double sheet of newspaper as illustrated on the instruction sheet. Mark the outline of the dolls plainly with a crayon or dark pencil. During the act the wheel and dolls should be torn rather than cut from the paper. Because of the way in which the paper is folded before it is torn, the dolls will tend to hang upside down when they are displayed in a string between the outstretched hands. The audience seems to instantly recognize the string of dolls, however, and this is the objective. For special purposes (photos, etc.) better dolls can be made utilizing the "accordion pleat principle" which will be described elsewhere.

SQUIRCLE

Ken Brooke's SQUIRCLE is a commercial effect and therefore directions cannot be given. It is a very effective filler for the paper act, adding about one minute to the act's running time when used. The effect is that a round half circle is cut in a folded piece of newspaper, but when the paper is opened, the hole is square! For this act, SQUIRCLE should be made with regular-sized newspaper rather than the tabloid size which the instructions recommend. To facilitate preparation, a cardboard template can be made to mark the circle and the square. The author of this act uses a square five inches on a side and a circle eight inches in diameter.

FIR TREE (Illustrated elsewhere in the book)

Since dexterity with newspaper has already been demonstrated in more spectacular ways, the rolling of sheets in preparation for the fir tree will only tend to bore the audience. Eliminate this by pre-assembling the roll. Loosely roll nine half-sheets (double sheets cut horizontally), then tear the leaves or cut them with a single-edge razor blade. Wrap one more half-sheet around this prepared roll and slip a rubber band around it. When performing the effect merely bring out the roll and tear it -- the effect on the audience is the same, if not better!

TORN MESSAGE FINALE

Double sheets from the classified section of the newspaper should be glued together to form a large square of paper as illustrated on the "Torn Message Finale" instruction diagram. If the "Color Addition" is to be used, it should be glued into place before the letters are torn. The creases illustrated by figure 7 are guide lines to be used for the letters. The desired message (any message) can be properly spaced on a similarly folded small piece of paper, then lightly sketched in the corresponding area of the Finale paper. The letters should be torn out as though the paper were a stencil (e.g., see the words "TORN MESSAGE FINALE" on the diagram). This tearing is facilitated by a sharp object such as the point of a scissors or a darning needle. The two shaded areas of figure 8 should contain no letters: one will be exposed to the audience and must appear unprepared, the other is left blank only to produce a symmetrical placement of the message which is more easily read. After the letters are torn the paper should be refolded and an easily-torn pattern penciled on for tearing during the performance. Be certain that the message area will not be harmed by the tearing.

More time will be required to prepare this finale than all the other items in the act, yet it is such a strong finish that all the time spent in preparation will be more than amply rewarded. The "Color Addition" helps to enhance the total impact on the audience and definitely should be included. The Torn Message Finale is the perfect souvenir of the act; organizations that have their slogan "torn out before their very eyes" will be extremely disappointed if the performer does not present them with it. In one case the author was delighted to find that his finale message (Merry Christmas - Happy New Year) had been carefully stored and was being reused as a Christmas decoration in the rum-pus room two years after the performance!

OTHER PROPS

THE TABLE

The Walsh Production Table is ideal for use in the paper act as it folds to fit into an attache case, can be easily hidden in the newspapers for surprise production, and is perfect for holding the papers throughout the act.

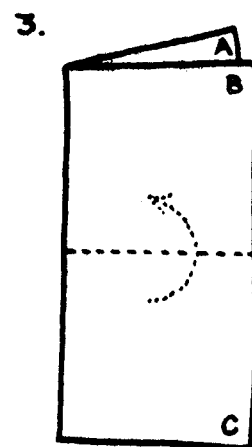
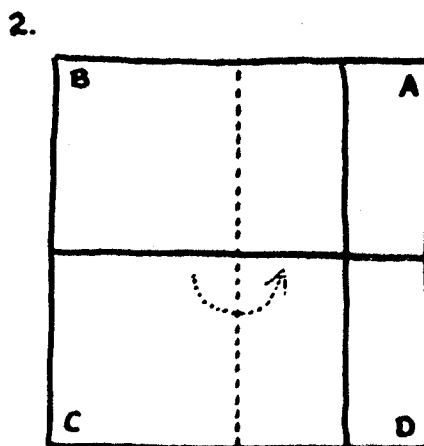
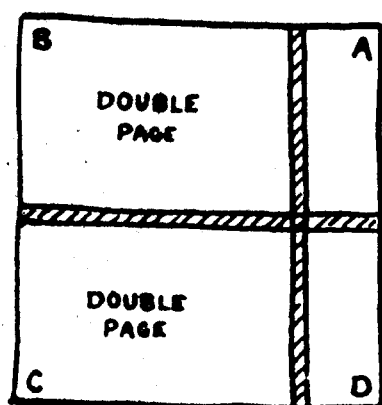
Preparation of the table is explained on the "Wastebasket and Table" diagram. Since the audience sees but three sides of the table, a four-sided drape is unnecessary. The new top should be large enough to hide the legs of the table in their folded position. Before the production the audience should glimpse what appears to be only newspaper, but when held out so the legs fall open and the drape unfurls, a surprisingly large table has made an appearance.

WASTEPAPER BASKET

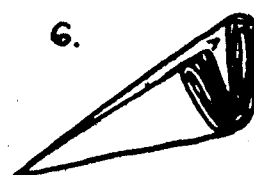
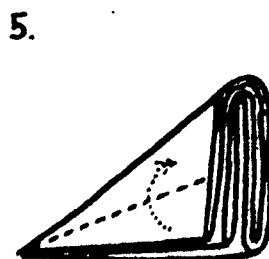
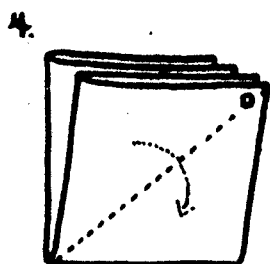
Ladies hat shops have folding hat boxes which are perfectly flat in the folded position, but pop into a hexagonal box when the edges are pushed. The use of

TORN MESSAGE

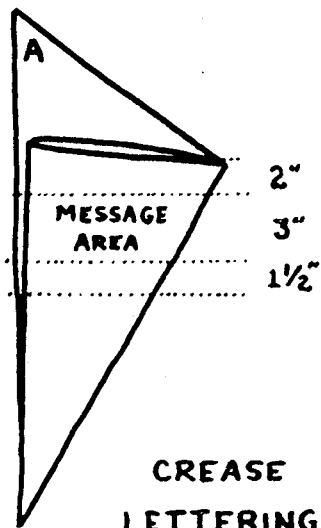
FINALE



GLUE NEWSPAPERS TO FORM
JUMBO SQUARE PIECE ; FOLD AS INDICATED.

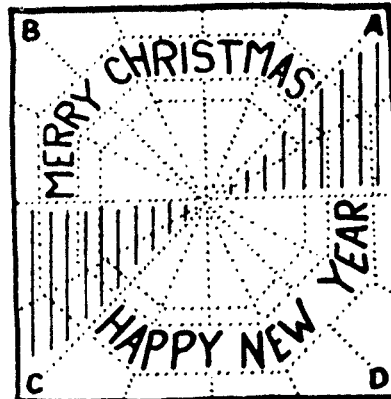


7.



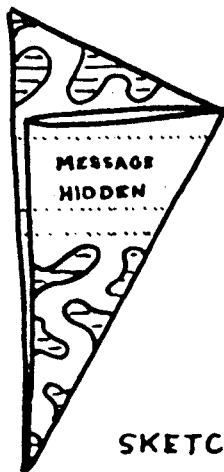
CREASE
LETTERING
GUIDE LINES.

8.



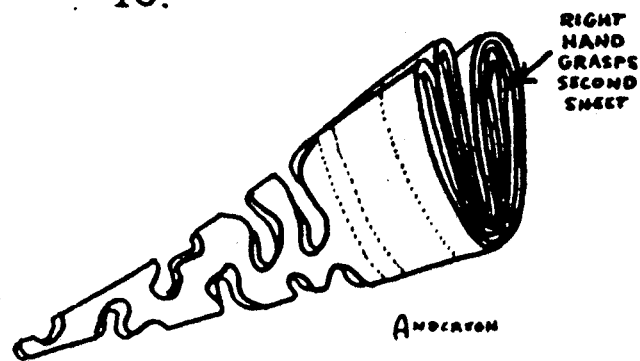
TEAR DESIRED MESSAGE
IN ABOVE-INDICATED
AREAS ONLY.

9.



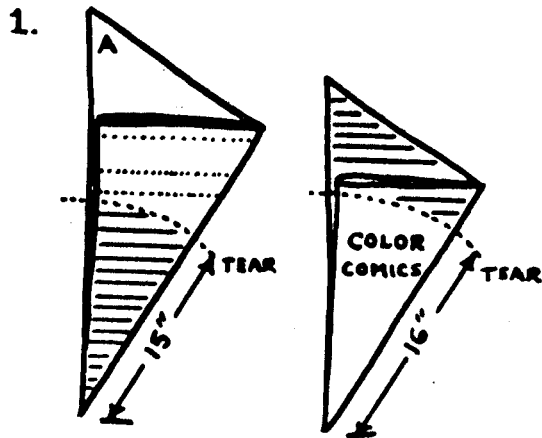
SKETCH
TEARING
PATTERN FOR
PERFORMANCE.

10.

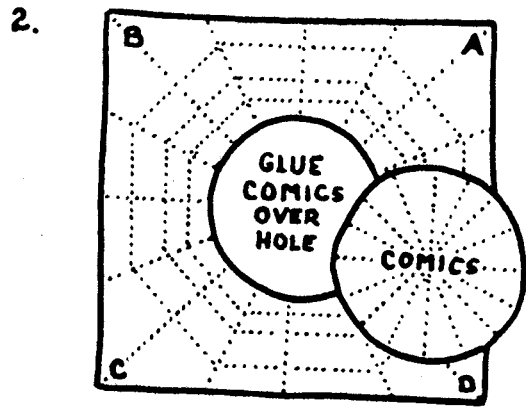


OPENING TIP: GRASP
SECOND SHEET WITH
RIGHT HAND; OPEN
PAPER WITH LEFT.

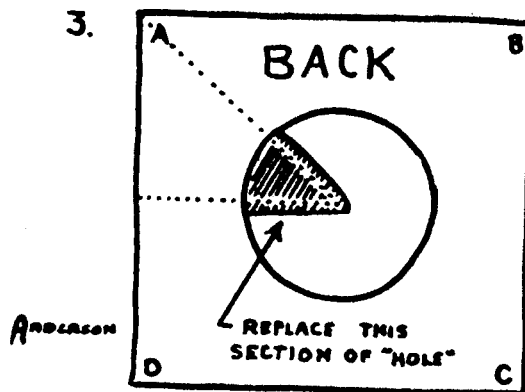
ADD COLOR FOR FINALE



TEAR HOLE IN MESSAGE
PAPER; TEAR "PLUG"
FROM COMIC PAPERS.



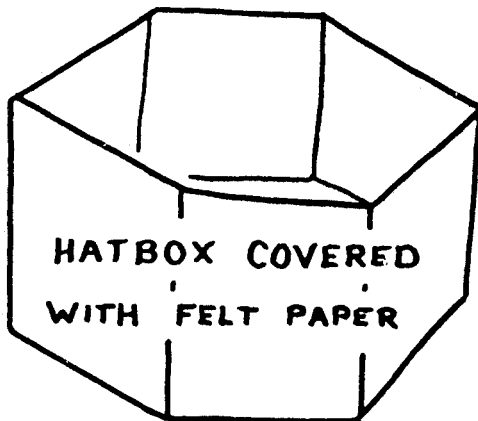
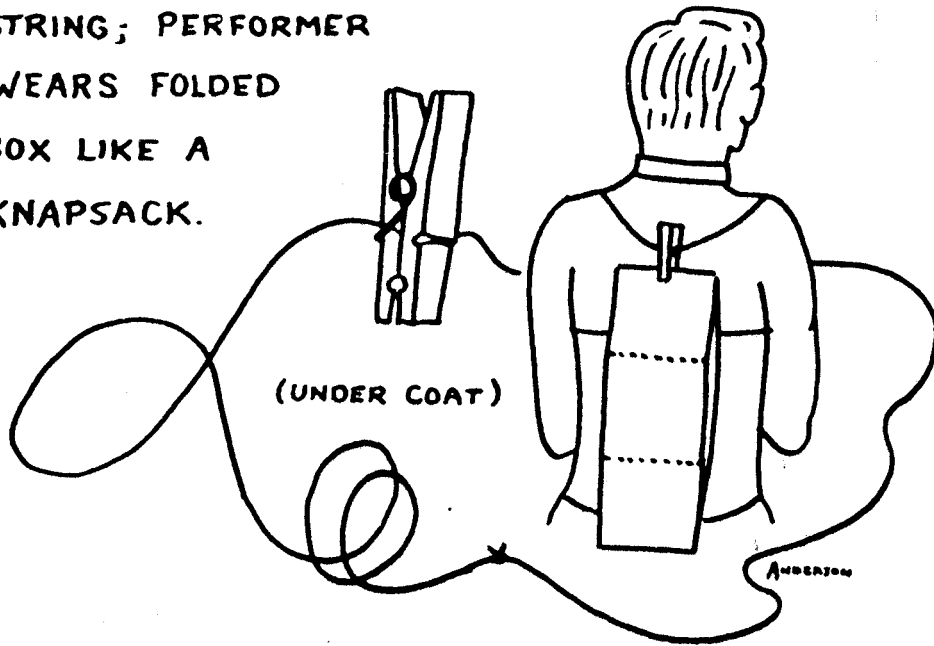
MATCH THE CREASES,
GLUE PLUG IN PLACE.



GLUE PIE-SHAPED
PORTION OF NEWSPRINT
ON BACK OF PLUG.

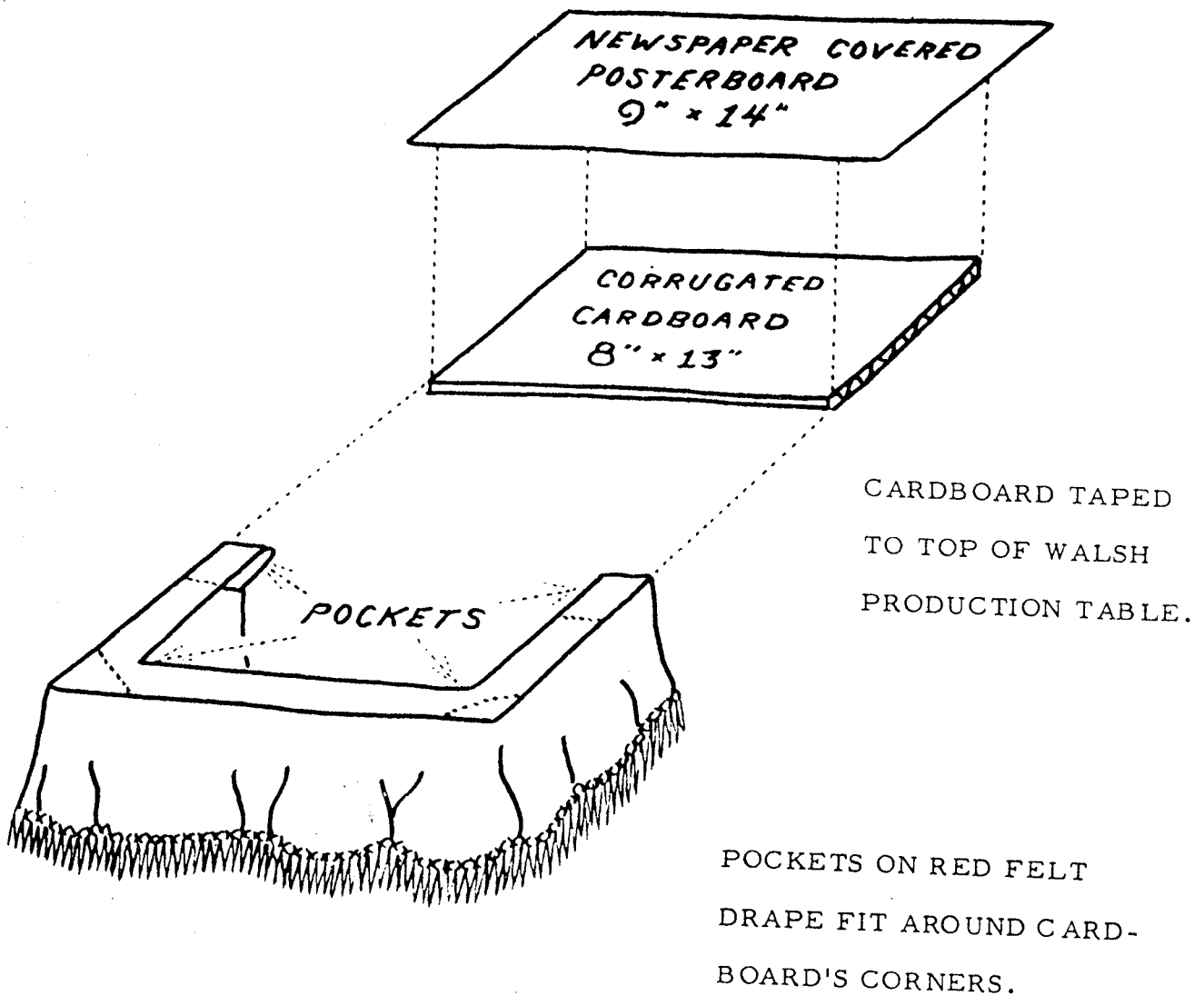
WASTEBASKET

HATBOX CLIP MADE FROM
SPRING CLOTHESPIN AND
STRING; PERFORMER
WEARS FOLDED
BOX LIKE A
KNAPSACK.



TABLE

POSTERBOARD ATTACHED ABOUT ONE AND A HALF INCHES FROM EDGE OF CARDBOARD: EDGES OF DRAPE SLIP BETWEEN.



such a wastepaper basket prevents gimmicked papers from falling into unwelcome hands. By covering the box with red felt paper it becomes a matched companion to the table. Producing this wastebasket from behind the back (pin it under the coat with a clothespin) is both surprising and logical to the audience. A rare and pleasant combination!

SCISSORS

A very large scissors can be obtained from stores that sell wallpaper since the professional paper-hangers use them. The scissors can be made to appear even larger by having them chrome plated (look in the Yellow Pages under "Plating"). A holster for the scissors can be made from leatherette or the shoe repairman can make one from genuine leather. A fully visual production of such a scissors from the breast pocket of your coat (cut a hole in the bottom) is a very humorous addition to the paper act. The scissors may also be produced from a shoulder holster arrangement inside of the coat.

SET-UP FOR "EXTRA! EXTRA!"

On top of the folded Walsh production table is the torn message finale. On top of this are the following effects, nested in the order of their appearance and then folded over: outside - star, next - chapeau, next - ship's wheel, inside - Squirle (if used). The fir tree roll is in the inside coat pocket, the scissors are in the breast coat pocket, and the wastepaper basket is pinned beneath the coat in back. The performer enters from stage left with the papers and table together as a unit in the left hand and held under the arm.

SHORTENED VERSION OF "EXTRA! EXTRA!"

A four-minute version of "Extra! Extra!" is easily set up in several minutes. Effects included are the star as the opener, the chapeau routine, the ship's wheel and paper dolls, and the fir tree as a finale. The patter remains virtually unchanged except for omissions of effects not performed.

PATTER

This is virtually the same patter that the author delivered with "Extra! Extra!" at the 1964 Convention of the Texas Association of Magicians in San Antonio. It has stood the test of a wide variety of audiences since that time and has never failed to be well received.

The patter itself will be given in capital letters, while instructions and comments will be enclosed in parenthesis.

(The performer enters from stage left with a "bundle of papers" under his left arm.) GOOD EVENING, LADIES AND GENTLEMEN. MY NAME IS

GENE ANDERSON, BUT FOR TONIGHT'S PERFORMANCE YOU CAN CALL ME "TEX"! ACTUALLY, I'M NOT ORIGINALLY FROM TEXAS. I'M REALLY FROM MINNESOTA, BUT WHO WANTS TO BE CALLED, "MINNIE"? (Note: A funny opening line actually is not imperative. If you don't have one, merely introduce yourself and start with the second paragraph of the patter.)

TONIGHT I WANT TO TALK ABOUT NEWSPAPERS. POOR NEWSPAPERS RECEIVE AN UNDUE AMOUNT OF CRITICISM, AND I FEAR THE FAULT LIES NOT IN THE WRITING OF THE PAPER, BUT IN THE READING. YOU ARE SIMPLY NOT MAKING THE PAPER COME TO LIFE! I WANT TO SHOW YOU HOW TO MAKE YOUR PAPER COME TO LIFE. FOR INSTANCE, TAKE A CLASSIFIED AD -- ONE THAT ADVERTISES A LITTLE TABLE. YOU'D LIKE TO SEE WHAT THE TABLE LOOKS LIKE BEFORE YOU ORDER IT... SO...MAKE YOUR PAPER COME TO LIFE! (Grasp the papers and table top in the right hand and raise it high while you tilt it flat and allow the legs to fall. Stand the table on the floor in front of you and slightly to your right. Do not expect much audience reaction. As the legs are falling, say:) THERE YOU ARE!

(Take the star paper from the nested stack and begin to fold it.) TAKE ANOTHER EXAMPLE. THE AMUSEMENT SECTIONS OF THE PAPER ARE ALWAYS TALKING ABOUT THIS STAR AND THAT STAR, AND PERHAPS YOU'D LIKE TO SEE WHO IS REALLY ON TOP RIGHT NOW. EASY TO DO-- JUST LET YOUR PAPER COME TO LIFE. IT'LL TELL YOU WHO THE BIG STAR IS! (Hold the folded star in the left hand and slowly reach for the scissors and withdraw them from the pocket. Open them to cut, then slowly turn and look puzzled at the audience as though you can't see anything unusual about carrying a 14-inch pair of scissors in your coat pocket. Shrug your shoulders slightly, focus your attention back on the folded star, then cut off the point at the marked line. Grasp star in position for flash opening and say:) AND HERE WE HAVE THE BIG STAR! (Open the paper and look through the star at the audience with a toothy and obviously phoney smile. Lower the paper, place the scissors on the table, crumple the star into a wad, then look around for someplace to throw it. Not spotting a wastepaper basket, set the crumpled paper on the table and reach right hand behind you to get the folded hat box. Bring it out in front, pop it open, place crumpled paper inside, then drop box to floor by your feet. Do all this fairly unaware of the audience. Sometimes it reacts, sometimes not.)

(Begin to fold the mortarboard.) QUITE OFTEN THE PAPER FEATURES ARTICLES ON THE INTELLIGENCE OF ANIMALS. SOON IN MY ACT I EXPECT TO BE FEATURING MY LITTLE DOG -- OH, HE'S VERY INTELLIGENT! IN FACT, I'M TEACHING HIM HOW TO READ! OH, YES, BEFORE LONG I SHOULD HAVE HIM READING ALL THE CLASSICAL BOOKS: LASSIE COME HOME, LADY CHATTERLY'S LOVER, A TEXAN LOOKS AT LYNDON. (Or the current topical "smut" books. Pause between each one.) YES, SOON I'LL HAVE HIM READING ALL THESE CLASSIC BOOKS, BUT RIGHT NOW I'M TRAINING HIM ON NEWSPAPER. (Pause in your folding and look at the audience half-expectantly with your mouth in a pursed semi-smile. The reaction will be varied with the audience -- sometimes they moan, sometimes they laugh, and sometimes they just look at you. In any event, when everyone has gotten the bad joke, laugh at it yourself, resume the folding, and say:)

O-HO, THAT'S AN OLD JOKE! (Then with mock seriousness, say:) OF COURSE, I USE OLD NEWSPAPER! AND FOR THAT MATTER, HE'S GETTING TO BE A PRETTY OLD DOG! (By now the mortarboard should be finished. It requires about 25 seconds to fold, give or take about 3. Put it on.) AND HERE WE HAVE A HAT APPROPRIATE FOR A LECTURER OF MY CALIBER!

(Begin to fold the ship's wheel, carefully retaining the torn pieces in the right hand as though they are the special part.) NOW, SINCE WE ARE ON THE SUBJECT OF EDUCATION, I THOUGHT I WOULD SHOW YOU SOME LITTLE PIGS LIKE THOSE YOU STUDIED IN KINDERGARTEN. YOU KNOW, THE PIG THAT WENT TO MARKET AND THE PIG THAT STAYED HOME AND THE WEE WEE PIG AND ALL THOSE. YES, A FEW DEFT TEARS HITHER AND YON -- AND ONE MORE HITHER -- AND HERE YOU SEE (hold the torn pieces up high for all to see) THAT WE DO INDEED HAVE A DELIGHTFUL ASSORTMENT OF LITTLE PAPER PIGS! (Gaze proudly at the pieces and at the audience. The pieces look nothing like pigs, so finally, as though to salvage the effect, say very clearly:) WELL, PERHAPS THEY DON'T LOOK MUCH LIKE LITTLE PIGS UP HERE IN THE AIR, BUT ON THE FLOOR (let the pieces flutter to the floor but keep your head up and before the audience strains too much to see the pieces, continue:) THEY DO MAKE A CONVINCING...LITTER! (The audience will probably moan at this bad pun, so fairly quickly proceed to unfold the ship's wheel which has remained unnoticed in the left hand.) AND UNFOLDING THE SPARE-RIB YOU SEE THAT WE HAVE A SHIP'S WHEEL (Grasp the mortarboard by the front corner and flip it into the Admiral's hat.) AND AN ADMIRAL'S HAT -- NOT UNLIKE THAT WORN BY JOHN PAUL JONES, THAT FAMOUS NAUGHTY HERO...ER, NAUTICAL HERO. NAUTICAL BUT NICE. YOU PERHAPS REMEMBER HIS IMMORTAL LAST LINE, "DON'T GIVE UP THE SHIP UNTIL YOU SEE THE WHITE OF THEIR EYES!" (Look disappointedly at a member of the audience and say:) YOU DON'T REMEMBER. VERY HISTERICAL...ER, HISTORICAL...(Refold the ship's wheel while saying this.)

(Turn the hat so it looks like Napoleon's hat. Hold the folded wheel plainly in sight in your left hand and place the right hand inside your coat in the classic Napoleon pose.) YOU MAY THINK IT A BIT ODD FOR SOMEONE TO WEAR A PAPER HAT IN PUBLIC PLACES, BUT I MUST ASSURE YOU THAT IT IS NOT AT ALL ODD. SOME OF THE BEST PEOPLE WEAR PAPER HATS IN PUBLIC PLACES. NO ONE QUESTIONS ME WHEN I WEAR MINE. SOMETIMES (begin to tear the wheel into dolls) THEY DO QUESTION WHEN I MAKE PAPER DOLLS IN PUBLIC PLACES. (Display dolls.) THAT THEY WONDER ABOUT.

(Drop the dolls into the wastepaper basket and take off the hat. Fold down the front flap for the hood, but do not let the audience see what it is.) I HAVE BEEN ASKED TO MAKE AN ANNOUNCEMENT! (Bow head to place hood on it. Straighten up to allow audience to see the hood -- your head must remain slightly bowed in order for the hood to look straight. In a deep, booming voice announce:) THE KLAN MEETS AT MIDNIGHT! (Take off hood and be sure you are wearing a big grin. Fold back to Napoleon's hat and place it on your head. If Squircle is to be used, the following patter pertains to it. If not, eliminate this paragraph.) SPEAKING OF NUTS, I SAW A DANDY THE OTHER

DAY. HE WAS TRYING TO WATCH GIRLS, BUT HE WAS SO EMBARRASSED WHEN ANY OF THEM LOOKED AT HIM THAT HE TRIED TO HIDE BEHIND A NEWSPAPER. (Pantomime this briefly, using the Squircle newspaper.) BUT THE PAPER MADE TOO MUCH NOISE, SO FINALLY HE HAD A GOOD IDEA. HE TOOK A SCISSORS AND CUT A BIG HOLE IN THE PAPER (do so using the big scissors which are still on the table. If Squircle is not used, the scissors should be put away immediately after the star. After cutting squircle, place them back on the table.) SO HE COULD WATCH THE GIRLS THROUGH THE HOLE. (Hold the half-circle up to your face so they get the idea, then laugh at the idea yourself and say:) WATCH THE GIRLS THROUGH THE HOLE! WELL! (Open the paper and look at the audience through the square hole.) HAVE YOU EVER HEARD ANYTHING SO SQUARE? (Pause until all have seen the effect, then smile and crumple the paper. Toss it in the wastepaper basket. Begin to stick the scissors back in the pocket, but pretend to stick them in the ribs by accident. Grimace, withdraw them slowly, and then very carefully slip them into the pocket. Give a relieved smile.)

(Turn the hat to the position required for the sombrero with corner G pointing forward) FOR OUR NEXT VENTURE WE GO SOUTH OF THE BORDER! (Slowly reach up, grasp corners Y and Z in the right and left hands, respectively, and pull down and out to form the sombrero. Drop your hands to your side and pause -- often this hat will receive a round of applause. Reach into the pocket, withdraw the fir tree roll, and begin to tear it.) I HAVE BEEN STUDYING ALL ABOUT MEXICAN CULTURE AND ESPECIALLY ABOUT MEXICAN FOODS. YOU KNOW, LIKE TAMALES (Put the accent on the wrong syllable so that it rhymes with "families") AND ENCHILADAS (wrong accent again -- enchil'-adas) AND TORTILLAS, (pronounce the "till" so it is tor-till-as) .

RIGHT NOW I AM GOING TO SHOW YOU THE GRAIN PLANT THAT IS USED TO MAKE ALL THESE GOOD THINGS. THERE! YOU ALL KNOW WHAT THAT IS, DON'T YOU? (Flutter the strips so they hang down like a peeled banana, and hold the roll in the air in a Statue of Liberty pose. The audience isn't about to be suckered again so don't try to milk it -- just get a dubious look and say:) YOU...EH, DON'T KNOW WHAT THAT IS. (Then with brightness, say:) WELL, IT'S CORN! (Shake it a little and say:) YOU PERHAPS COULDN'T RECOGNIZE IT BECAUSE CORN DOESN'T GROW VERY BIG IN MEXICO. I GUESS WE'LL JUST HAVE TO COME BACK TO THIS SIDE OF THE BORDER. (Lay the "Corn" on the table, reach up with both hands and fold the brim of the sombrero to form the cowboy hat, then with both hands put in the crimp on top of the hat. The author does this by pulling out at Q and R with his index fingers and pushing down at P with both little fingers. This often gets a chuckle so get your hands out of the way and let the audience have a look! Pick up the corn and say:) NOW FOR A LOOK AT SOME TEXAS CORN! (Extend the corn stalk to its full height of about nine feet. After the applause you can let it merely topple over on the floor or have it double over and hit you in the head -- easily accomplished by pushing the stalk over the thumb with the index finger.)

(Pick up the message paper and begin to tear the marked areas) BECAUSE YOU HAVE BEEN SUCH A GRAND AUDIENCE I AM GOING TO SHOW YOU HOW TO MAKE A USEFUL HOUSEHOLD ITEM OUT OF COMMON, ORDINARY NEWSPAPERS. ACTUALLY, THIS IS A REQUEST ITEM. YOU KNOW, I RE-

CEIVE MANY REQUESTS EVERY TIME I DO A SHOW. I RECEIVED FIVE OF THEM TONIGHT! FOUR OF THEM REQUESTED THAT I SIT DOWN AND SHUT UP. THE FIFTH ONE... THAT WAS THE ONE I WROTE -- I COULD TELL BY THE WRITING... THE FIFTH ONE REQUESTED THAT I TEACH YOU HOW TO MAKE SOMETHING USEFUL OUT OF COMMON, ORDINARY NEWSPAPERS. I'M GOING TO SHOW YOU HOW TO MAKE A GENUINE LACE TABLECLOTH WITH A VERY SPECIAL DESIGN. YOU SEE, WHEN THE PAPERS GET OLD AND IT SEEMS TIME TO THROW THEM OUT, IT WOULD BE A SHAME TO SIMPLY LET THEM DIE. KEEP THEM ALIVE! MAKE THEM INTO SOMETHING USEFUL, LIKE THIS GENUINE CHANTILLY LACE TABLECLOTH. (Unfold the "tablecloth" using the opening method to insure that the message is right side up. You have finished the act and have nothing more to do than grin and acknowledge the applause. With "their message" this sometimes lasts for quite a while. The only additional thing you can say is:) THANK YOU VERY MUCH!

STOP PRESS MAGIC

A group of tricks by Val Andrews which in themselves could comprise a complete newspaper act. Or mix and match with other items in the book.

NEWSPRINT-NOSEGAY

The magi opens a newspaper, tears it, and folds it into a compact bundle. He then throws it upward, and it descends, transformed to a bouquet of flowers. Ah, but wait, read on. The flowers are made of newspaper!

METHOD:

In other words the usual "Newspaper to Flowers" effect, worked via cloth bag containing spring flowers on anchored threads, released from the bag by means of released press-studs to cover the neat package of newsprint. But the spring flowers are fashioned from newspaper instead of the usual tissue! Less colourful, but more logical, and above all, will give the impression, if the performer is anything of an actor, that he has performed a genuine feat of paper-tearing, transforming the newspaper to the flowers by tears and folds! This would be perhaps more effective as a climax to an act of paper tearing than of magical effects.

If you take a couple of standard "spring-flowers" to pieces you will soon catch on how to make some from newspaper. Use the springs from worn out flowers, or buy a strip of clock spring and a pair of snippers.

Dotted lines represent folds

Fig. 1

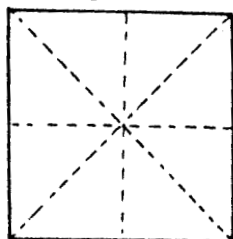
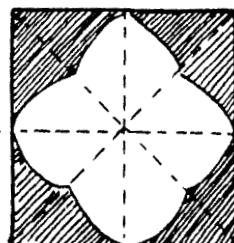


Fig. 2
Shaded
part cut
out.
folded in



folded in

Fig. 3
Two flower
looks
folded in.

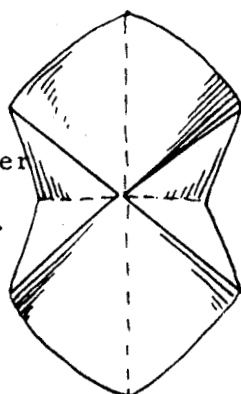
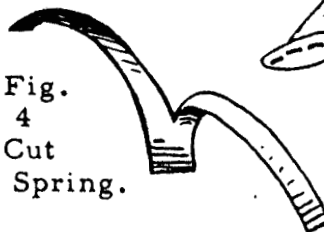


Fig. 4
Cut
Spring.



Two flowers
pasted



spring
Fig. 5

"THE EGG-MAG"

No, this is not a printing error...the title is "Mag" and not "Bag"... for, although the effect resembles that of the famous Goldin- De Biere- Lyle classic, the usual cloth bag is replaced by one formed from a magazine page!

EFFECT:

The magician tears a page from a magazine (about the size of "Time") and forms it into a paper-cone. He exhibits a "Conjurer's egg" which he taps against the microphone or table-top to show that it is not the usual genuine shelled variety. He then inverts the paper cone and throws the egg up into it. Naturally the egg drops right back into his hand. He repeats this business two or three times. On about the fourth throw, the egg fails to fall back into his hand, and the paper cone is flipped open and shown empty! He then reforms the cone, and the egg drops out into his hand when the cone is inverted.

Offering to explain "Just how it's done", the Magi tells his audience that the trick depends on a clever ruse or "optical-illusion". In fact he does not throw the egg into the cone, but only appears to do so. He changes his position so that the audience can see the "moves". They see him throw the egg up into the cone several times, then on the vital throw they see him retain the egg in his palm (which now faces them) and casually drop it into his pocket under misdirection of showing the cone empty. So far, so good...the magi has first baffled his audience, and then offered a quite logical explanation. Now he takes the egg from his pocket again, and this time he drops it into the cone so that all can see it go in. He then flips the paper open and finally crushes it, so that it is smaller than the egg itself! Chord in "C"....applause position.....applause!

REQUIRED:

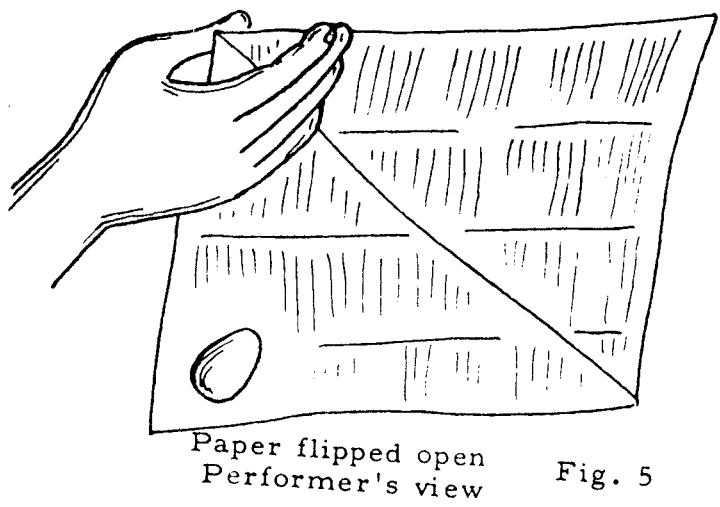
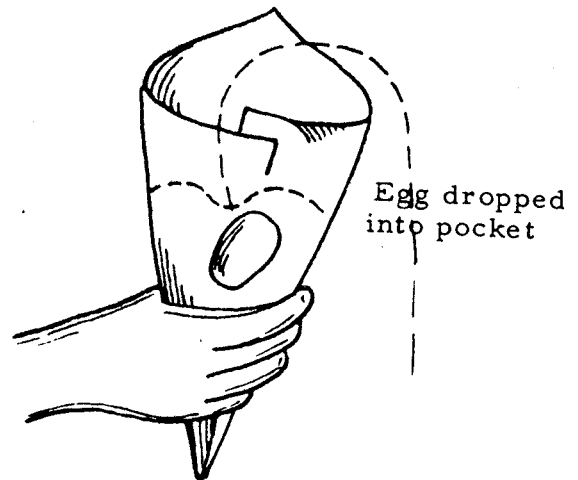
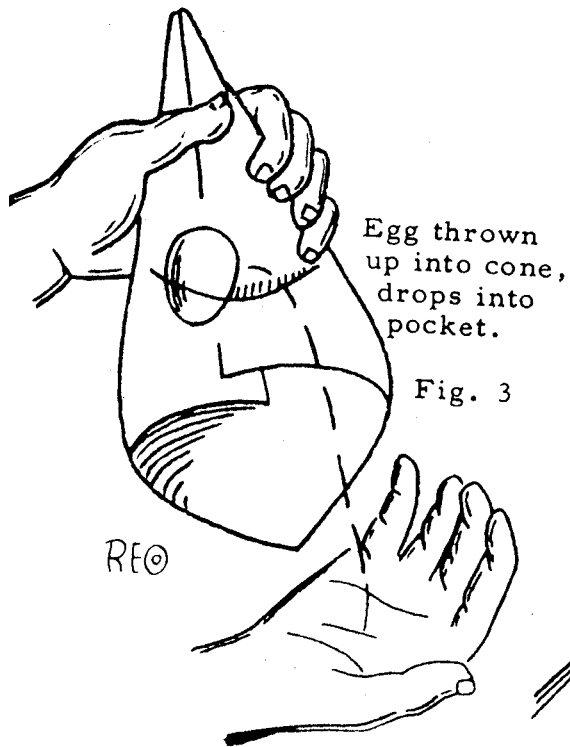
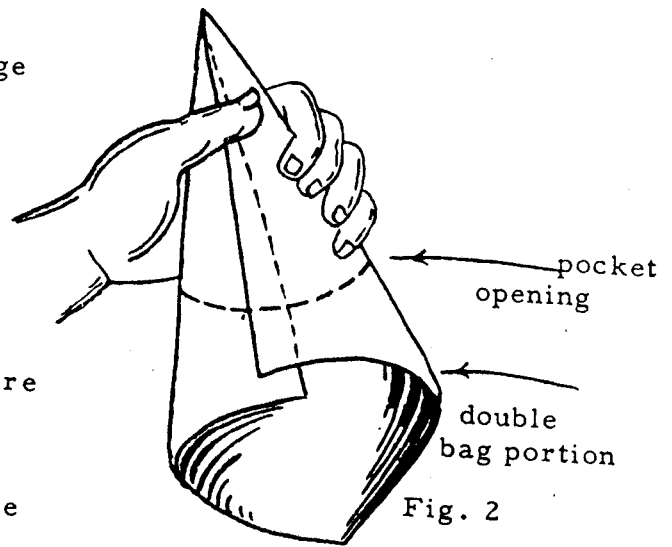
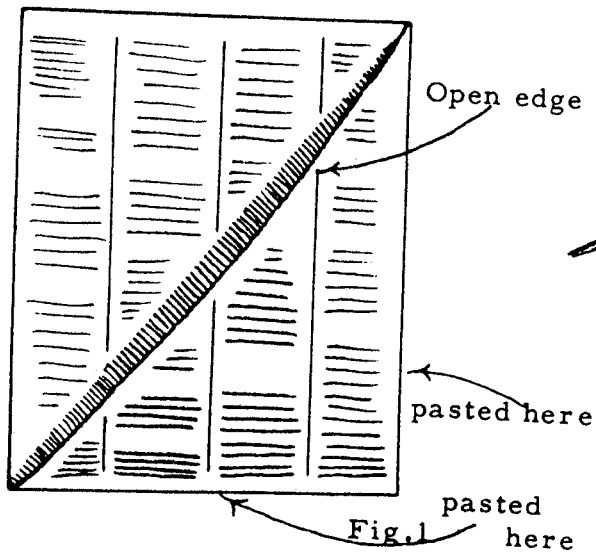
A plastic or wooden "egg". A latex-rubber egg. Two copies of a "Time" sized magazine. Scissors...paste.

PREPARATION:

A sort of variation on the "Tarbell cone" is made, by sticking a portion of the duplicate sheet of one magazine over the other. (See illustration) Unlike the usual type of cone, the pocket is triangular, covering half the sheet, with a diagonal opening running from bottom left to top right corner.

This doctored sheet can be fixed back into the magazine, or need not be detached in the first place, the work on it being done while it is still intact. But in this case it would be best to score it or perforate the edge near the binding for ease in tearing out.

The rubber-egg is placed in the right coat side-pocket. The "solid" egg is placed on table with the magazine.



"MOVES" WITH THE CONE:

Before I give the outline and sequence of presentation, it is best that I explain the "moves" with, and handling of the cone. These may appear complicated at first glance at text and drawings, but are in reality simplicity itself. It is just necessary to cast from the mind any handling method with the more usual type of paper cone vanisher.

1. To throw the egg up into the cone and cause it to vanish.

Form the cone by holding with the pocket opening pointing downwards. (As illustrated) Form by folding, not rolling around the hand. This gives you a paper-cone with an inverted pocket opening. If you insert a finger and pull out the opening so that it stands out a little, then invert the cone and throw the egg up into it, the egg can be made to enter the pocket on its way down.

In flipping out the paper to show empty, exhibit side which does not have the pocket on it. If you strike the cone with the right hand whilst flipping open with left, audience will not realize which side is shown. A slight bulge is inevitable on pocket side.

2. Straightforward Vanish, With Cone Held Normally.

For the final vanish, in which, as you will see under "presentation", a rubber-egg is used, the cone is formed so that the pocket opening, and cone opening are both facing the same way, and not "opposites" as in previous move. In this case the cone is formed and held much as a Tarbell cone, and the object dropped inside is vanished by just allowing it to drop into the pocket prior to flipping open.

So there you have it --- all you need to know about the working of the effect prior to reading the "Presentation" and "Patter". Though it must be stressed that showmanship and acting ability are required to put across the "Backstage" or phoney explanation bit!

PRESENTATION AND PATTERN:

"Here is an experiment --- and I do not use the word in its literal sense, for I have been practicing this trick for many weeks --- with a leaf torn from a back-issue of "Time". (Tears out doctored sheet) It's dated October 1959 --- do you like autumn leaves? (Quickly shows both sides of sheet.)

I also use an egg, and in so doing I will let you into one of the most closely guarded secrets of show business. Conjurers eggs are not always real ---- in fact they are usually imitations like this one. (exhibits egg) And a rather poor imitation it is too! (Knocks egg on table.) Tough what? Must have been laid by a plymouth-rock! (Lays down egg, forms sheet into cone as under "moves" number one.)

Ah memories --- reminds me of the year 1950 B.S.M. --- that's Before Super-Markets! (Throws egg up into cone two or three times) No one had ever heard of plastic bags --- but they got by. Here's a little trick with the old type paper bag, and an egg. Watch closely, and I'll not only show you the trick, but also how it's done. Then you can go forth and inflict it upon others!

(Throws egg up into cone -- it fails to return -- flips out cone) Look at that! Am I a "Wiz"? If you don't think I am now you will when I produce the egg --- look! Quick return of an old favourite! (Reforms cone, as for moves, No. 2...drops out egg.)

The principle on which this trick works is based on optics, misdirection and dishonesty! (Turn to show audience the "Backstage" view.) Dishonest because the magician doesn't really throw the egg into the paper --- it just looks as if he does!

("Business" - Throwing motion with egg --- retaining it in palm, then placing in pocket whilst flipping out cone.) "To do that --- you need courage!" (Removes rubber egg from pocket ---drops it into bag.) "To do THIS ----- (Flips bag open, then screws up) you need MAGIC!"

(Chord --- cues audience for applause.)

NERVOUS MAN ON THE SUBWAY

Some years ago I saw Robert Harbin present a nice little cameo of a harrassed tube-train traveller, trying to read his newspaper in a confined space. Mr. Harbin tore his paper smaller and smaller, prior to restoring it at "journey's end". Whilst the effect described below is similar only in its theme (for it is not a torn and restored effect) I must acknowledge the fact that the germ of the idea was born when I saw Mr. Harbin's presentation. What I have evolved I would describe as a "Comedy bit" which "Leads in" to an illusion in a natural, and, I think, very amusing manner.

EFFECT:

The magician shows a tabloid-sized newspaper, and tells how he always has difficulty in handling a paper even that small when travelling by tube or subway. He has a complex ----imagines that the paper gets bigger every minute! He illustrates this by sitting on a chair and opening his paper. Suddenly the paper appears to double it's size. But he explains that it's only in the imagination! The paper again increases in size, the magi becomes more agitated - especially when it eventually reaches truly gigantic proportions....too large to be handled by one person on his own. He lowers the paper....and it is seen that a girl is in reality holding one side of the paper. Where she came from the audience has no clue! (At least, they shouldn't have, if the effect is well performed)

Not an astounding mystery perhaps, but an amusing routine with certainly a startling climax!

REQUIRED:

"Giant" Newspaper, described below. Chair, Girl and a back drape with centre-split opening.

THE GIANT NEWSPAPER. Tape four double-sheets from tabloid size papers together (as illustrated.) Do it in such a manner that when folded down, the whole thing resembles an ordinary newspaper of that size. (See next page for example)

HOW TO DO THE TRICK:

Show and open the paper in a normal manner. Place the chair back centre, a little in front of centre-split of backdrop. Sit down and imitate a man reading a paper. Now open out the paper so that it is twice its size. "Business", shaking of hands like a nervous person reading paper in subway. Open again....to its full extent. Lower the paper a little, so that its bottom edge touches the floor. Hold the side edges well out. There is now ample cover for the girl to sneak through the centre split and hide behind the paper. Move slightly to one side, so that she too can sit on the chair. (This part can be fun!) You now move the side edge of paper, nearest to the girl, and bend it round so that whilst you are still holding it, your hand is hidden from audience's view.

The girl grasps the edge of paper, and you let go. She moves her hand so that it can be seen by the audience. If this is done slickly, the audience will not know that you have "changed hands", and will assume that the hand holding the paper on that side is still YOURS! Now you and the girl both rise, and gently lower the paper.

Believe me, this is a very startling effect from out front!

PATTER:

I've always been a nervous sort of chap....at one time I used to suffer from a fear of being smothered in gold-paint...a sort of "Gilt-complex" But when I began to get frightened of travelling on the subway, I consulted a psychiatrist. I said: "Doc, I suppose I should have my head examined, coming to you over such a trifle?" He said: "Don't worry, son...you will!" Then he told me that if I occupied myself by reading the paper all would be well.

(Opens paper, moves chair to right position...sits down...sways slightly, in imitation of the rocking of the train. Imitates a nervous man reading paper...)

"But it just didn't help....people opposite made me nervous when they kept trying to read my paper! Even worse, the fellow sitting next to me tried to clip out the funny-bits with nail-scissors! I think he must



Fig. 1

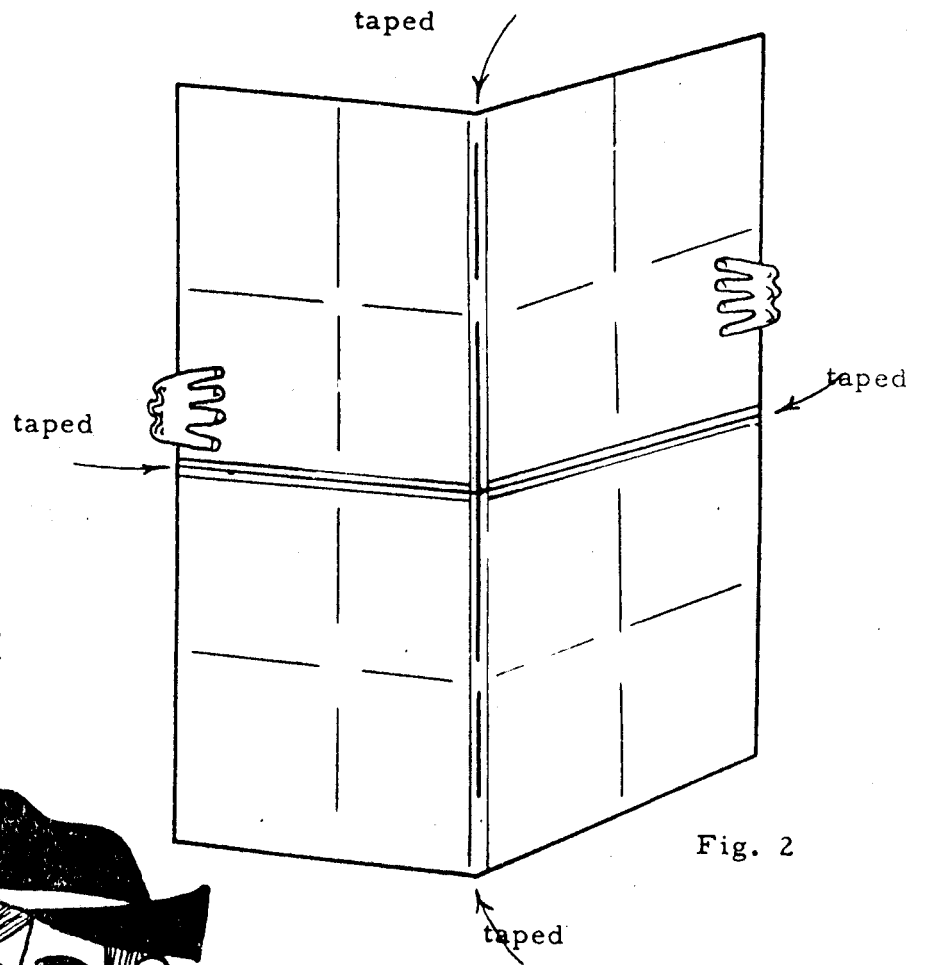


Fig. 2



Fig. 3

NERVOUS
MAN
ON
THE
SUBWAY

have been an NBC scriptwriter! Anyway, I began to feel conspicuous.. and, in my mind the newspaper began to get BIGGER"

(Opens out paper to double size.)

Of course it was pure imagination.....first time my imagination had been pure in some years!

(Opens out to full size...)

Pretty soon it was like a ghastly dream!

(Lowers paper, girl sneaks round and sits on edge of chair.)

It was more like looking at CINERAMA than a newspaper!

("Business" of changing hands.)

In fact eventually the paper was too big for one little fellow with a complex to handle all on his own!"

(Lower paper to reveal fact that girl is holding one end of it.)

NOTE: An alternative presentation could be evolved by having the girl take hold of both edges, in the manner described for the one edge. This opens up several possibilities. The magician could suddenly get up and walk away, leaving the girl reading the paper. Or he could "sneak off"...reversing the procedure for the girl's "sneak on"....this would be an effective and startling "change", or could be part of a more elaborate substitution effect or sketch.

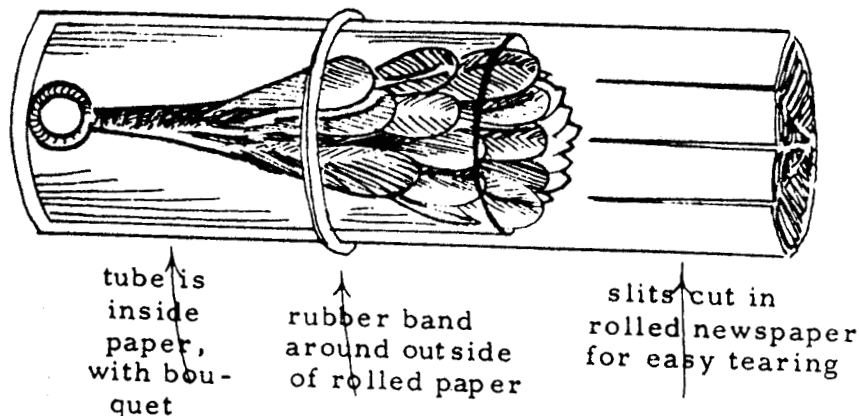
NEWSPAPER TREE TO FLOWERS

Everyone has seen at some time or other, or in some form the old London street-buskers trick of transforming a roll of paper into an attractive little "tree". Usually it is done with several sheets of newspaper, pasted end to end and rolled. Three or four tears are made at one end, and the whole thing pulled up from the centre. Very pretty too, but here is a variation, which is even prettier.

EFFECT: The performer picks up a roll of newspaper and makes a few tears at one end. Then he stands the roll on his left hand, pulling out the paper from centre to form a tree. The audience is mildly entertained. Then he lifts the whole tree from his left hand, and there stands a magnificent bouquet of flowers.

METHOD:

The paper roll, made from several newspapers joined end to end is slit from the inside with a razor blade, leaving just a couple of thicknesses to tear. Then the whole thing is slipped over a postal-tube and held there by an elastic band. The postal tube is shorter than the paper tube, reaching only up to the base of the slits. Inside the postal tube is loaded that object known to the fraternity as a "sleeve bouquet". (The kind with a ring at one end, and most of a feather-duster mounted on piano-wire at the other) The magi, in performance, picks up the whole issue, and does not show it end on. To the audience it is just a roll of newspaper which the magi tears in several places at one end. (Very quick and easy due to prior slitting.) He then pulls out the paper from the inside to get the "tree" effect. When the "Oooohs" and "AAAhS" have subsided, he places the tree on his palm, pushes his thumb through the ring, and lifts the paper, complete with the postal-tube, clear, to reveal the lovely flowers!



PATTER:

"Here's a roll of newsprint or pulp --- (make tears).....made originally, as most people know, from a tree. I love trees. I studied tree surgery once, under a very attractive tree surgeoness! I'd have got a diploma, only I started fooling around with the wrong limb! (Pulls up tree) She was furious --- so to cheer her up I said: "See the pretty tree!" That was no good --- maybe I should have said it with flowers?" (Reveals bouquet).

A MODERN MISS "BEHIND THE TIMES!"

Here is an effective full stage illusion, which can be very easily made at very low cost. It is not suitable for floor-show presentation, but is otherwise practical in every way for concert-platform or theatre work.

EFFECT:

A batton, bearing lighted bulbs at intervals, stands upright, centre stage. The magician exhibits a cabinet frame covered with sheets of newspaper. He places this over the batton and extinguishes the batton lights for about three seconds. When the light comes on again, the shadow of a girl appears against the newspaper. She "bursts" through the paper to certain applause!

REQUIRED:

A six-foot length of 3" x 3/4" battoning with bulb fittings placed at intervals of a few inches from top to bottom. The exact number of bulbs is unimportant, but they should have small metal "blindors" or reflectors. This batton, with the electrical work completed, is mounted on a two foot square plywood base, as illustrated. (Next page)

An open-work box frame (or tube-frame) 6'x18"x18". This can be very easily made to hinge for packing flat. Its open spaces except those at top and bottom, are covered by sheets of the "Times", (London or New York variety) by means of thumbtacks or tape.

A black cloth bag or sack, about 6'x6"x3', or made to accommodate, standing, the girl you have in mind for this experiment. (Does she know yet that you have her in mind?) A preferably black, but in any case dark background curtain, drape or screen.

MODUS OPERANDI:

(I don't know quite what this means, but they always say that in magic-books instead of "You do it this way"!)

The girl, encased in the black-bag, is stationed, standing at rear of the batton of lights, when curtain rises. Although the batton is only three or four inches wide, the audience cannot see those portions of her which overlap, due to the black bag, plus the lights on the batton. In otherwords it's "Black-Art", but in a much modified form. For you need no "Tent", and the curtains at the back of the stage (or screen or what-have-you) does not have to be a perfect match to the bag! Just take it from me that if the background is even moderately dark, the audience will not see the girl --- even if they are looking for her --- which they are not.

The paper-on-frame cabinet is placed over the batton, and turned so that each sheet of paper in turn is shown with the lights behind. The moment the lights are extinguished on the batton, the girl drops the

bag which covers her, and steps round in front of the lights. When they are turned on again her shadow is seen. And if her finger-nails are anything like those of the girl I generally use for the experiment, she will have no difficulty in "breaking through" the newspaper, and your bank-account!

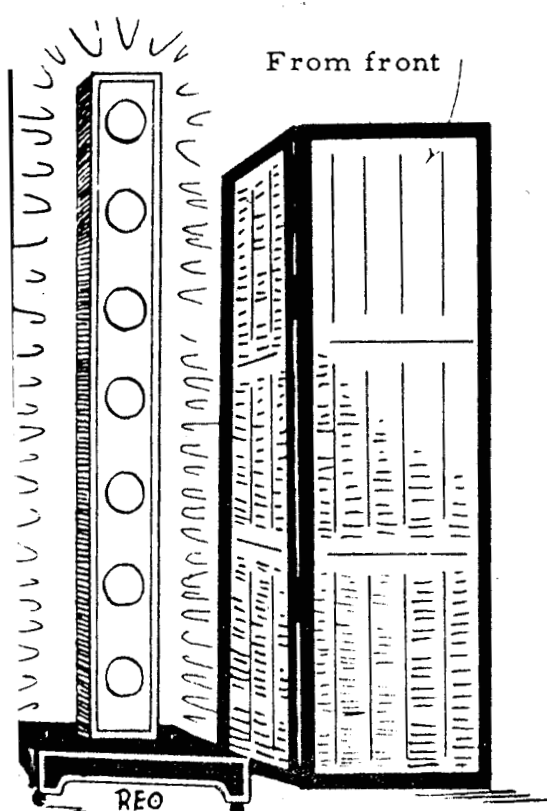


Fig. 1

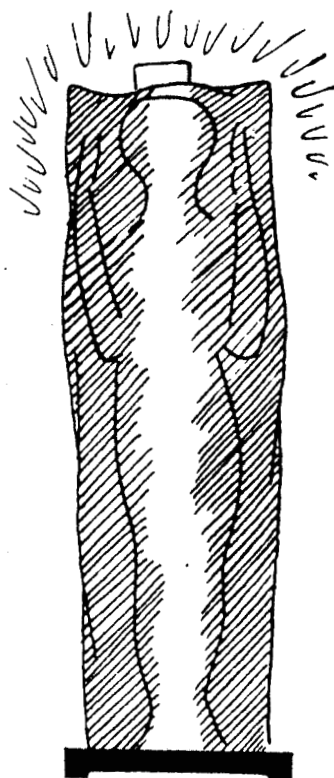


Fig. 2

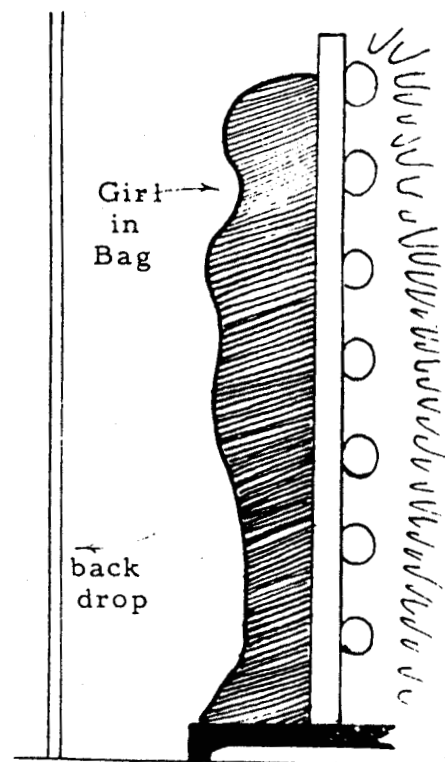


Fig. 3

Don't let the fact that this is "black-art" worry you. Remember the lights are more concentrated than with the old time "tent" and have far less to hide. Don't go to the expense of using black velvet, either for the back drape or bag, it just isn't necessary!

PRESENTATION AND PATTERN:

"Do you have trouble with re-folding and managing the sheets of your newspaper? I do, and I figured it would be better if the sheets were anchored down so they couldn't move on their own! (Show newspaper cabinet --- tilt to show empty...)

"I have a "look through" the paper each evening --- like this. (Places cabinet over the batton, turns....) I don't cheat either, I look through each page! (Extinguishes light) My girl friend is a great reader of newspapers --- there's only one thing wrong with her ---- she's "Behind the Times!" (Turn on batton light to show shadow.)

My how that shadow takes me back --- reminds me of misspent winter evenings, standing out in the cold, watching the only free movies in town! Hey Cynthia (or any girl's name) --- you're "Behind The Times" --- come on out!" (Girl bursts through the front panel.)

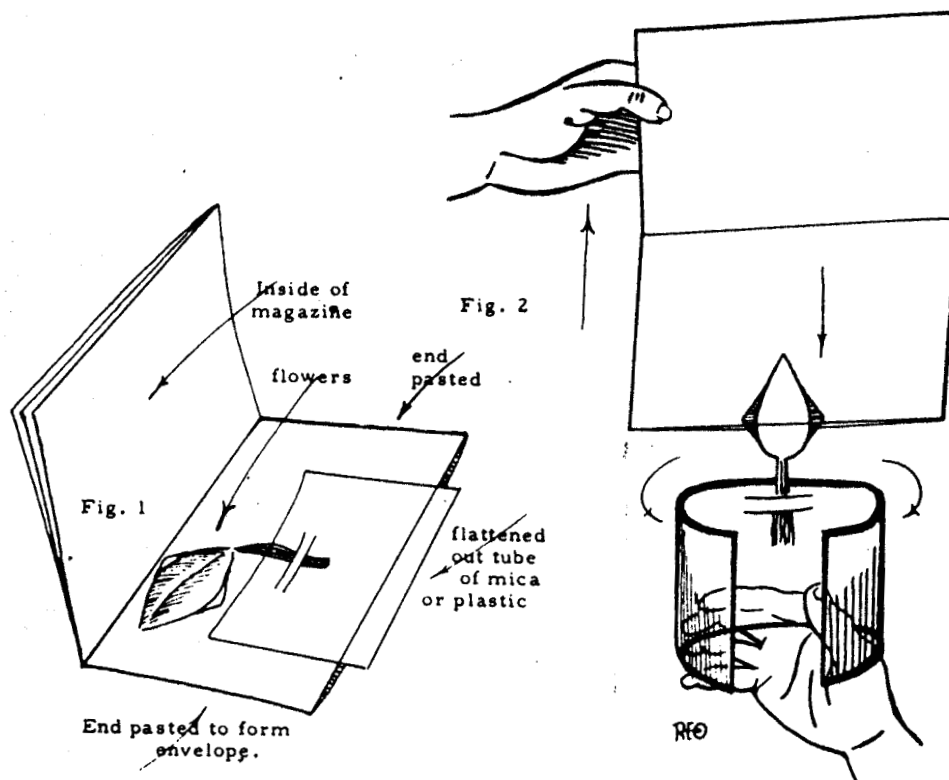
GONE TO POT

EFFECT:

The Magi thumbs through a copy of "Popular Gardening" or similar type of publication. He comments that he wishes he could grow flowers like those illustrated in its pages. "Trouble is, most of my flowers are picked by the wife --- so before they've even fully bloomed they've "gone to pot" So saying, the magi produces a pot, with bouquet of flowers, from behind the magazine.

METHOD: (but not Stanislavski)

The magazine is constructed so that the portion back of the binding is like the tray sold with Grant's Cow Trick', and the "Pot" is a flat piece of celluloid or mica which has been rolled around a tubular object for three or four days, so that when it is again flattened it tends to curl. The flowers, of the spring variety are treaded and taped to the piece of mica. The mica and flowers are easily loaded into the "tray" portion of the magazine.



PAPER TALES

THE CURSE OF THE JU JU KNIFE

Eric Hawkesworth

The Curse of the Ju-Ju Knife is a routine that was devised by the author during a West African tour some years ago. The device of seeming to cut the newspaper sheets with a paper knife is not original, for such an effect has been available from the dealers for a goodish time, but the method of preparing the sheets for cutting using only one newspaper is, in my opinion, a great improvement. Originally one needed duplicate copies and some ten or fifteen minutes to get the trick ready, for the extra fold thicknesses were achieved by cutting and pasting duplicate strips down the creases. The matching had to be pretty exact to get good close-performance results.

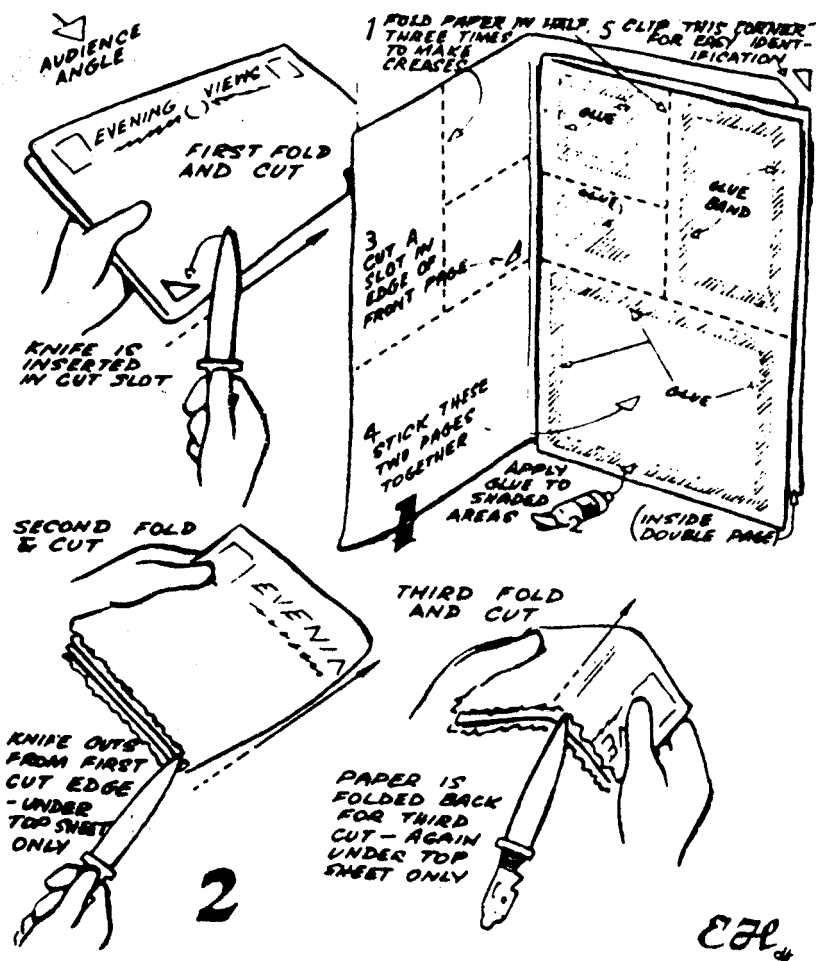
Now, one copy of any newspaper can be purchased and prepared within a few minutes. A late edition of the newspaper published on the evening of the show can be purchased on the way to the hall and faked very quickly in the dressing room. The very newness of the paper is a guarantee of its innocence. You have apparently taken up the first available paper to illustrate your patter story, which is an interesting one on a "black magic" theme that fits the action well.

PREPARING THE SHEETS

You need the outer pages and one set of inner sheets of a good-sized daily paper (see Figure 1), and the preparation is best described as of five stages. Stage One consists of making the creases. First fold the paper in halves with a horizontal fold-line and page 1 on the outside; then in halves again with a vertical fold-line; and again for the third time to give another horizontal fold-line. (You will be making the folds again when you come to cut the paper, so reference to Figure 2 will clear up any doubts about the directions of the folds.) Unfold the paper and then open it to expose pages 2 and 3.

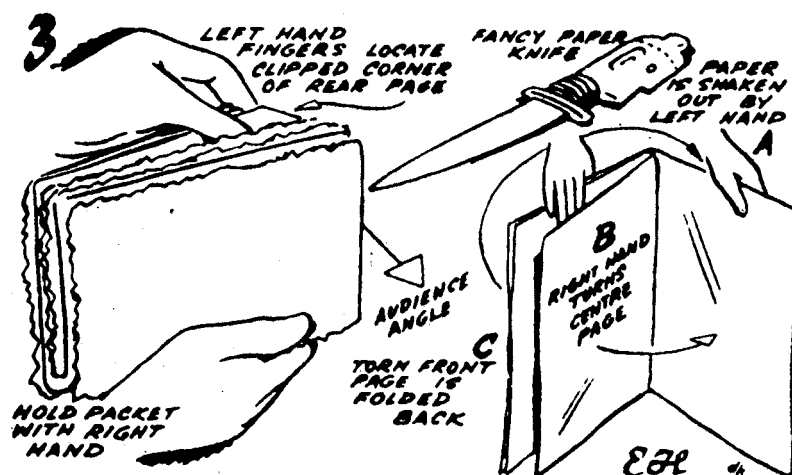
Stage Two consists of applying your glue to the areas shaded in Figure 1. The creases, of course, are your guide. Stage Three is a very simple operation but a vital one and not to be overlooked. In this you cut a V slot where shown in the first sheet of the paper. You are then ready for Stage Four, in which the front cover is closed on the rest of the paper and you press the first two sheets together to ensure that the glue does its work. Be careful in this operation that the first two sheets are well aligned. Stage Five consists in clipping away the upper right-hand corner of the rear page. This makes the corner easily identifiable when the paper has to be shaken out at the end of the "restoration".

Once learned, this 1 to 5 sequence can be completed in a few moments, and the trick can thus be prepared at short notice -- almost impromptu ---with only the single paper and the tube of glue at hand.



MAKING THE CUTS

Figure 2 shows the various stages in the destruction of the paper.



First the newspaper is shown and opened from front to back. One can do a simple false count on the center pages to give the appearance of four sheets. The paper is then folded as shown for the first cut and the paper knife is inserted in the V slot. Only one thickness of paper, of course, will be actually cut, so pressure should be applied to the knife to simulate greater effort than is really needed.

After the third cut, lay the knife aside and pretend to square the torn pieces into a neat packet. Torn edges are seen by the audience, and the paper looks cut. It is easy to hold the paper as shown in Figure 3 with the left fingers ready to locate the clipped corner of the rear sheet. The packet is actually held in the right hand at the lower edge.

THE RESTORATION

Holding the paper by the clipped corner, the fingers shake the newspaper open. They will fall as shown with the cut front page towards the performer. The right hand turns the center page and the left thumb traps and holds this sheet. Then (in accordance with the patter) the right hand folds the newspaper backwards so that the front and back pages kiss. After that the restored paper is shown all round, for there is nothing to conceal.

A trial run-through of the routine will convince you that the moves are just as sweet and easy as I have described them. At the finish, the paper is casually laid on the table. No attempt need be made to hide the action of turning the paper inside-out. The patter gives a perfectly plausible reason for this.

PATTER AND PERFORMING NOTES

The trick is set with the paper, folded, on the table and a novel or grotesque paper knife in the pocket. The author used a black ebony paper knife with a head carved on the handle.

"The Dark Continent of Africa," you begin, "has many superstitions, but the visitor to that world would probably laugh at most of them. Like the time the African witch-doctor told me I'd be dead by morning! That was just because I had shown his audience of native boys how the old fellow had performed one of his so-called miracles.

"Borrowing my paper, he said 'I take something that belong to you and I cut it with my Ju-Ju Knife. That's you, boss -- cut in half!' He then proceeded to fold and cut my paper again, and asked if I was feeling anything yet. I shook my head -- hoping it wouldn't fall off -- and with a toothless grin he cut me up in the middle again. Like this.

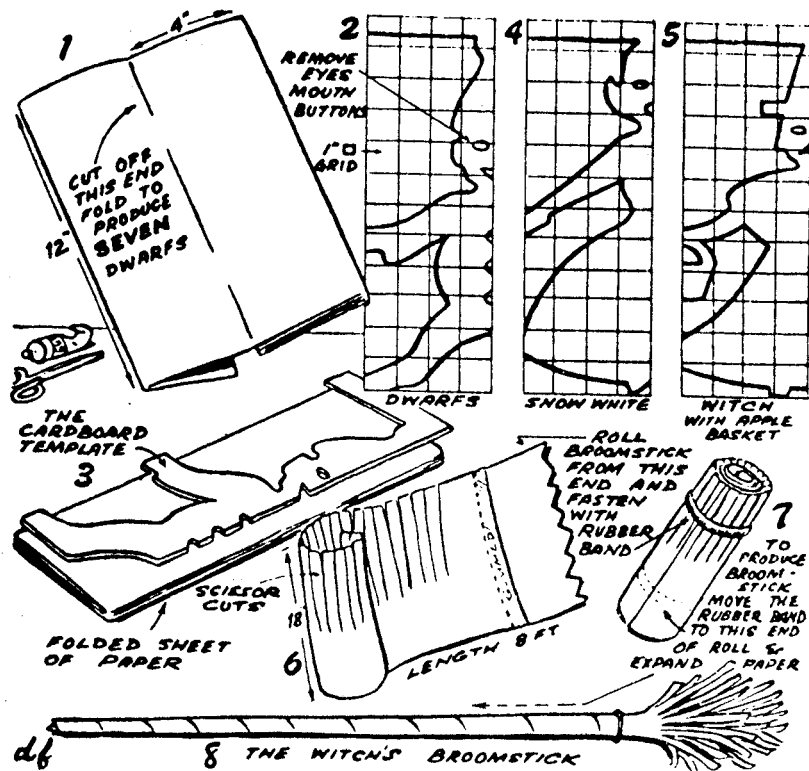
"'You feel anything now, boss?' he asked, hopefully. I shook my head again. Like a madman he folded the paper and cut me up -- right between the sports section and the crossword puzzle! By now the native lads were laughing all over their faces, and the witch doctor stormed off in anger, shouting, 'You laugh now, but when boss wake up in the morning he be dead!'

THE WITCH'S BROOMSTICK

Sticking four double sheets of Daily Mirror end-to-end, provide yourself with a strip of newsprint eighteen inches high and about eight feet long. Make scissor-cuts (Figure 6) at frequent intervals from the top edge of the strip to about half-way down. (Note that, unlike the fir tree made from a similar strip, the cutting has to be done before the paper is rolled). Roll the strip up and put a rubber band around the cut end to keep the broomhead in place. Figure 7. When you come to perform, you will extend the roll barber's pole fashion to a length of about five feet.

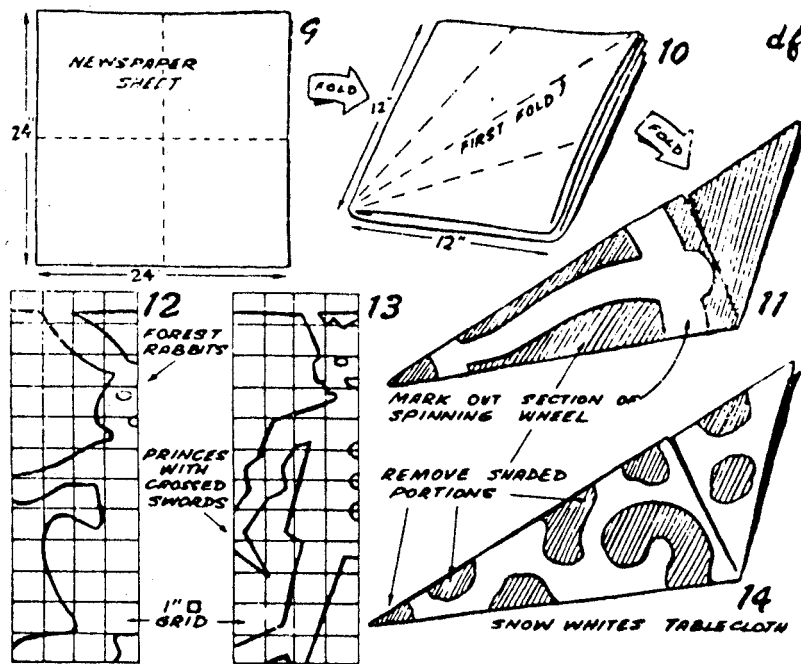
SNOW WHITE'S SPINNING WHEEL

This need not keep us long, for we're back here to the mariner's wheel with which you must be familiar. Figures 9, 10 and 11 show the details.



FOREST RABBITS AND YOUNG PRINCES

Make the Rabbits in the same way as the Snow White Figures. Figure 12 gives the design. The Princes (shown in Figure 13) are also made this way. In the pattern shown, they come out with crowns on their heads and crossed swords in their hands.



SNOW WHITE'S TABLECLOTH

This final figure is folded in the same way as the Spinning Wheel and may be marked out freehand. Use Figure 14 as a general guide. These designs can be greatly improved by adding--or should it be taking away? ---more bits and pieces. If you are familiar with table-centre tears, you will know that this is a job which, with very little experience, you can safely ad-lib.

Now to the important matter--the performance. Here it is, with a patter outline. The prepared papers are stacked with the tablecloth at the bottom and the rest above it in this order:

Princes . . Rabbits . . Wheel . . Witches . . Broomstick . .
Snow Whites . . Dwarfs.

I find it best to lay the papers in a deep tray and have the scissors at hand. Scissors will almost certainly be needed at least for the Dwarfs set.

"Hello, boys and girls. I'm going to tell you the story of Snow White and the Seven Dwarfs, and illustrate the story by cutting and tearing pictures from these rolled and folded papers." Here you take up the Dwarfs set and start cutting. "We'll start with the Dwarfs. How many can you remember? Dopey...Sneezy...Happy...Doc. Who can tell me the other names? The one who remembers first can come and hold the Seven Dwarfs."

You have thus killed the necessary time to complete your cutting. You produce the Dwarfs and have the children count the figures. "One day," you continue, "a little girl called Snow White wandered into the forest and got lost. Luckily, she stumbled across the house of the Dwarfs,

who immediately made her very welcome and gave her a room to herself." After tearing out the figures, have a girl from the audience to hold them.

"But suddenly a dark shape cast an ugly shadow across the sky. It was the Wicked Witch, riding her magic broomstick." Show the paper roll and slip the rubber band to the solid end. Expand the broomstick fir-tree fashion and fluff out the cut strips to represent a broom-head. This figure is very effective. "In the Witch's castle, high on the mountain top, the witch gazed into her magic mirror and said---"

Here, if you have any luck at all, you will have the children come in with the familiar chant: --

Mirror, mirror on the wall,
Who is the fairest of them all?
Snow White is the fairest of them all.

And this will cover the time necessary to tear out the Witches. "The Witch," you proceed, "filled a basket with poisoned apples and went down to the Dwarfs' house in the forest. Here she found Snow White busy at her Spinning Wheel, for the little girl was never idle."

(Incidentally, though the patter is given here in continuous form, I have found it a good practice to fill the time while the papers are being torn to keep the children guessing what the design is going to be. The one who hits on the right answer is invited to the stage to hold the finished design.)

"Even all the animals of the forest were afraid of the Wicked Witch, and many shy eyes watched the evil creature as she made the way to the cottage." Here the rabbits are opened up and displayed. "One rabbit braver than the rest scurried to the Dwarfs' house to warn Snow White--but he was too late! By then the little girl had eaten a poisoned apple and fallen into a deep, deep sleep.

"Many years later a young Prince on his way home from the wars stumbled across the cottage where Snow White slept. He kissed the sleeping girl and lo! --she awoke!" After handing out the figures of the princes, take a small piece of flashpaper from the tray and strike a match. "As soon as Snow White awakened the spell was broken and the Wicked Witch crumbled into thin air--like this!" Touch off the flashpaper.

"Soon after, the Prince and Snow White were married, and do you know what the Dwarfs gave them for their wedding feast? A beautiful tablecloth." By now the stage should be fully dressed with kiddies holding the various paper designs. Stand centre stage with the tablecloth displayed as you conclude: "And so they lived happily ever after."

If the children want to keep the papers--and they usually do!--have them leave them on the side of the stage until the show is over.

SYMBOLS OF GOOD WILL

Eric Hawkesworth

Well, now, this is not an effect that you are going to put into your show right away, even though it is very easy to do and costs nothing to prepare. It is just something for you to keep up your sleeve against the day, when you will be called upon to do something for a function connected with Rotary International. Use it then as a closing item, and it is guaranteed to make-em stand up and cheer.

If that interest you, read on. The performer is bringing his show to a finish. His big finale trick is over and he is thanking his audience for their attention. . . for their goodwill. "Goodwill's a funny thing," he muses as he picks up a newspaper strip and begins to fold it. "It's something quite intangible and yet it is every bit as real as a concrete building." He begins to tear pieces from the paper.

"Goodwill is expressed in many ways: kind thoughts and deeds. . . your applause tonight. . . Here's another symbol of it." He opens the paper strip he has been tearing and shows that it now represents a line of festival bells. "One hardly needs reminding," he goes on, "of another goodwill expression, particularly at Christmas time, the traditional season of goodwill." He snips a roll of paper a few times and finally opens it out to show a fir tree.

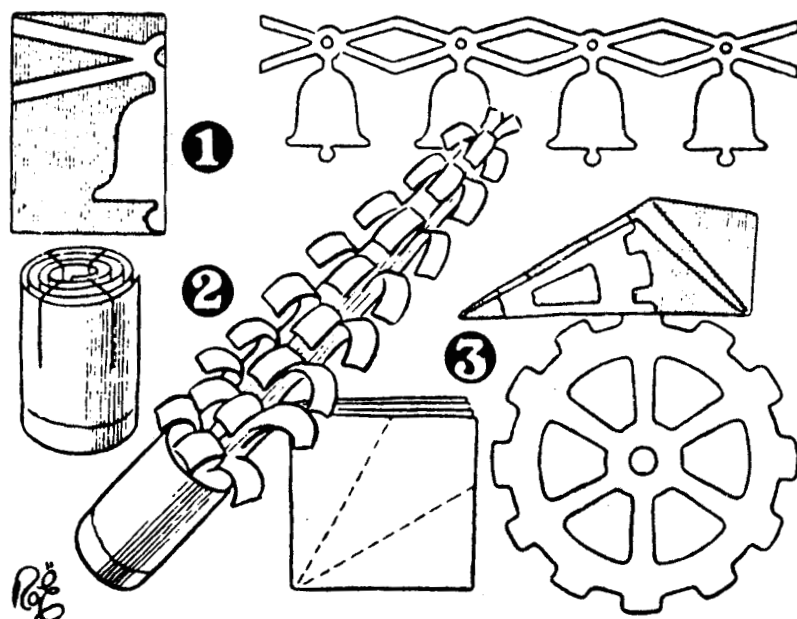
"Finally, here is yet another goodwill symbol, one that is truly international." As he speaks, he shows, folds and tears another piece of paper. He opens it up to show another design--Rotary's famous cog-wheel. "Ladies and gentlemen, I'm honoured to have been associated, even if only for a short time, with Rotary International!"

You feel that's laying it on thick? I don't think so. It needs to be performed sincerely, of course, for an audience is quick to detect insincerity; but if it is so put over both the performer and the audience get that kind of thrill that comes just once in a while when a routine clicks. If you think I'm overstating the case, then just try it out next time you have to do a show for Rotary.

Folding the papers need not delay us long. Get a strip of newspaper measuring thirty-six inches by twelve, fold it end to end three times and mark out the bells outline as shown in Figure 1. When the shaded portions have been torn away and the strip has been opened out again, you will have the row of bells as indicated. Simplicity itself.

For the fir tree goodwill symbol little comment is needed. I generally gum several strips of newspaper together to make one long strip before rolling. A rubber band keeps the roll in place until production. Use scissors to make the four cuts.

On the face of it, the Rotary Wheel is merely the old mariner's wheel, but in fact it has only six spokes so the paper has to be folded in a special way. Begin by folding a large square of newspaper into quarters, and then (as shown in Figure 3) fold it in three to the dotted lines.



When you have lightly pencilled the outline of the wheel sector, you are ready to perform.

I find it better to have the three papers laid out on a tray, together with the scissors. Take up the tray and place it on a chair or table, and away you go.

Just one last word. Rotary is a great institution of which its adherents are naturally proud. Quite apart from the mundane matter of getting repeat books, I think you'll find it a pleasure to pay them a compliment. Don't you agree?

BIG TOP PAPER TEAR

Eric Hawkesworth

Big Top Paper Tear is an original routine with a running time of ten minutes. The plot, depicting a day in the life of a circus, shows how the tent is erected using expanding paper tubes for the poles and a novel folding baseboard to hold the set. Only the paper ladder and the folded star are borrowed from other routines in the paper-tearing repertoire. Designs of the other figures have been devised specially to fit the plot.

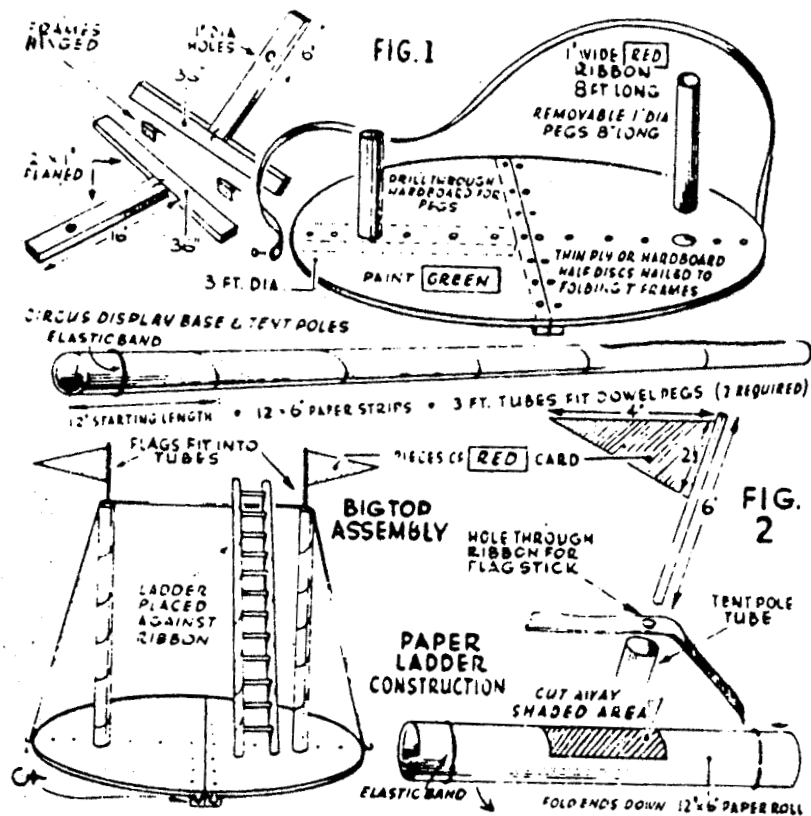
All the fun and thrills and glamour of circus life are hinted at in the routine, which reaches a climax in a mid-air rescue from the high wire. Of course the sequence is intended principally for presentation to children's audiences. The author has included a different paper-tearing routine in his hour-long children's shows for the past fifteen seasons. But you will find that the routine goes well, too, with "family" audienc-

es in which a scattering of children is found. Generally, when included in concert programmes, paper-tearing acts need to be speeded up, cutting the running time from ten minutes (in this case) to something less than five. In these instances too, some musical backing is almost essential.

CIRCUS DISPLAY BASE

From here on it will save me a lot of needless wordage if I can assume that you consult the illustrations as you read. The frame for the folding base (see Figure 1) is made of planed wood having a section of two inches by one. You need two 36-inch pieces and two of 16 inches, and these are assembled using plain butt joints and corrugated fasteners. You make two "T" pieces in this way and join them by a pair of two inch hinges mounted between them.

Now mark out a 36-inch diameter disc on ply or hardboard, saw it into two semi-circular half-sections and nail these to the frame pieces to make the complete circular base when placed on a flat and level surface. Immediately above the side lengths of the under-framings, mark the positions for the pole pegs, six inches in from each side. Drill 1-inch holes here to take the 8 inch long dowel pegs, which should be a fairly



tight fit, that are used to support the paper tent poles.

Paint the base green and nail to it an 8 foot length of 1-inch ribbon or tape at the positions shown. In use, the circus base is stood on a low table--a card table is quite satisfactory--with the front edge projecting a fair amount.

TENT POLES

Each of these is made like the old barber's pole production item. Roll each round a length of broom-stick, securing it by elastic bands. The strips should be twelve inches wide and six feet long. One can usually obtain peices of unused newsprint from a local printing firm, and this stock is ideal for the purpose--as well as being very cheap! Ordinary newspaper, of course, is quite suitable for the routines, although it will sometimes be necessary to stick pieces end-to-end to produce the larger figures. This is just one of the tedious seasonal chores--unless one has the good sense to start getting the paper-tearing sets ready during the off-season months.

The tent pole tubes are simply expanded to a length of about three feet before being placed on the circus base over the two projecting pegs. In figure 2 you will see how the ribbon is placed across the tops of the two tubes and secured there by means of small flag sticks which are pushed through prepared holes in the ribbon. Triangular pieces of red cardboard make the flags. These are simply pinned to the flag sticks to complete the tent rigging. The holes in the ribbons should be so located that the horizontal "high wire" is fairly taut when the flag sticks are in position. You will find all the paper-pole details in Figures 1 and 2.

LADDER

You will recognise the ladder (Figure 2) as a standard figure. It has to be a big one. Again you use a paper strip twelve inches wide and 6 feet long, rolling it round a one-inch diameter dowel and fastening it against unrolling with a couple of rubber bands. To produce, a section that is one-third of the total length of the paper roll is cut from the middle to make the paper rungs. The ends of the roll are then bent down at right angles before the paper ladder is opened up. Extend the figure to a height of 3 ft. 6 ins. and place it against the ribbon "high wire" during the course of the routine.

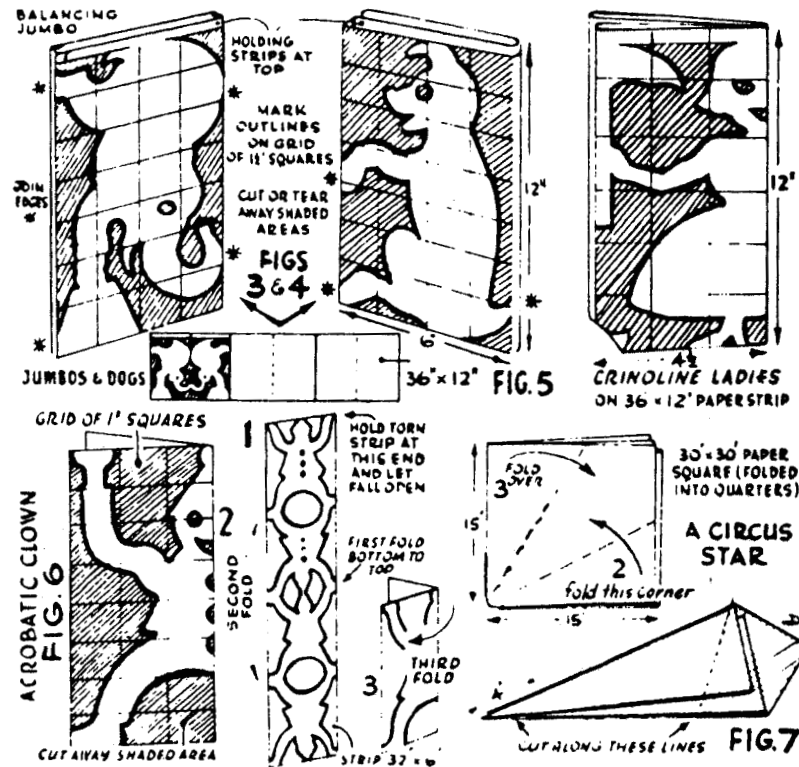
Figure 2 also shows how four small screw-hooks are located in the ends of the base frame to take two of the completed paper patterns. The patterns are simply pressed over the hooks and left hanging from the front of the circular base.

BALANCING JUMBOS

As shown in Figure 3, a strip of paper measuring 12 inches by 36 is folded into three with a first and second fold. This pack is then folded down the centre to give a pack 12-ins. deep by 6 wide. Pencil a grid of 1 1/2 in. squares on the paper and use these as a guide to mark out the jumbo outline. One could make thin cardboard templates for mark-

ing these outlines but the author finds that after a few performances, the figures can usually be torn from memory.

Note that the Jumbo cut-outs are joined at hoof and tub on one side and back and trunk at the other. In order that the finished pattern may be displayed effectively, a holding strip is incorporated in the design at the top. One may either cut the shaded areas away or tear them. In any case scissors are needed to cut out the eyes, etc., where the paper is re-folded across the present thickness.



DOGS, LADIES & CLOWNS

For the dogs, paper of the same size as for the elephants is folded in the same manner. Paw and tail-tips are joined (see Figure 4) and there is another holding strip at the top. The Crinoline Ladies (Figure 5) double as high-wire walkers in the routine and carry parasols to help maintain their balance. Again a 12 x 36-in. paper strip is used, but it is folded end to end three times. Mark out the half-pattern as shown. When produced, the four ladies carry the parasols in outstretched arms.

The Clowns (Figure 6) come from a strip that is 6-ins. wide and 32-ins. long, which is first folded from bottom to top, and then again from bottom to top. Finally, the pack is folded across its longitudinal centre line and a grid of 1-inch squares is pencilled on. You then mark out the half-clown, noting how the figures are joined by hands and feet. After cutting or tearing, the complete strip is shaken out to produce the tumblers.

A CIRCUS STAR

This, shown in Figure 7, is the familiar "tablecloth" fold using a paper sheet 30 inches square, folded first into quarters and then 3-folded as shown. Cutting across the paper diagonally twice produces a large star with a small one in the middle. The centre star must be big enough to pull over the performer's head in the fashion of a circus hoop.

PERFORMANCE, PATTERN OUTLINE

A single card table will carry the outfit, and at the start the baseboard is folded and rests against the table front. Papers, scissors, dowel pegs and the small flag sticks are placed in a top hat and this rests on the table. You begin your patter.

"When the circus comes to town everyone joins the big parade and follows the wagons to the circus pitch. Soon the arena is cleared and the tent pegs are driven home." You show the baseboard and open it. Picking up the hat from the table, set the base in position in its stead. Show how the pegs are driven into the ground. Unload the top hat, placing the papers, scissors and flaps at the back of the base, and then place the hat on your head. Hook the cardboard moustache into your nose.

"Under the direction of the ringmaster," you continue, "the big-top poles are soon erected. We are going to make our poles from these rolls of newspaper." Having extended and mounted the tubes, hook the ribbon in place and drop the small flags in position. Then replace the hat on the table to take the paper cuttings as you start making the ladder. "In the evening the whole town turns out for an evening beneath the big top. The high wire is at least a hundred feet from the sawdust ring, and the ladder looks precarious. We are ready for feats of great daring. But first we are to see the elephants."

Tear the Jumbos, again depositing the torn pieces in the hat. When finished, the elephants are hooked to the front of the baseboard on the right side. "The big Jumbos did a rumba and even balanced on tiny tubs---like this. Pedro's Performing Poodles were built to a smaller scale than the elephants, but their antics were just as clever -- and here they are sitting up for some applause." You have accordingly formed the performing dogs, and you hang these at the left of the baseboard. As you start ripping out the ladies you say, "With a roll of drums, we come to the evening's highlight -- the Marvello Troupe of High Wire Walkers. A hundred feet up without a safety net!" Fix the complete strip along the ribbon, using a couple of paper clips. Then replace the ladder against the ribbon.

"Disaster struck without warning! A gale hit the big top and fused the power supply. Something shorted an electrical connection, and soon the sawdust ring was ablaze from end to end. The ladder burned down. The tent poles were starting to burn, too. Up aloft, the four acrobats were clinging for dear life to the swinging wire." Here you begin tearing the clown strip. When it is ready for display, locate the upper end and hold it in the fingers of both hands, showing the folded pack as a single figure. "A clown saw what was happening and climbed the burn-

ing pole. We thought it was just one clown, but we soon saw our mistake when the brave fellow hung from the wire by his fingers. Suddenly instead of one clown there were four, hanging hand-to-toe to make a living chain to safety for the girls."

Here you let the clowns fall into the chain, afterwards removing the girls from the wire and putting the clowns in their place. "The elephants stood beneath the human chain and lifted the girls to the ring, and several filled their trunks at a water tank and squirted jets of water on to the tent poles. Everyone was saved!" At last you bring the routine to a finish by making the paper star and thrusting your head through it. Your final bit of patter runs:

"When the Big Top is down and the clowns depart
You feel they are taking a piece of your heart,
For life is a circus and all it will bring
Are the thrills and the spills of the circus ring."

DAVY CROCKETT PAPER TEAR

Derek Lawrence

Here is a straightforward paper-tearing routine, using one or two familiar designs and a few new designs, but with familiar folds. The whole thing is easy to learn and to present. After just a little practice you can give the kids a highly entertaining ten minutes doodling with Davy.

Paper-tearing isn't everybody's cup of tea--indeed I myself held out against its inclusion in my magic act for more than fifteen years--but I strongly advise brother magicians to give it a try. How well I remember the occasion some years ago when, at short notice, a third-change programme simply had to be devised. The late Will Blyth's "Fireman" routine was mugged up one evening and performed the next and what a performance! Paper--I was up to the neck in it! The kids I'd got up on the stage to hold the figures as they were produced were fighting each other for possession.

"I want Honest Jack the Fireman," screamed one little urchin. "And I want to be the driver." A lanky-legged girl tore the paper steering wheel from his hands and swopped him a row of fire-alarm bell. "Here!" I bawled, bundling them back to their seats with one hand while I tried to produce the six-foot extension ladder from the rolled sheets of newspaper with the other. "You lot can keep Honest Jack, but I've got the extension ladder, so I'm all right."

The routine really went over--it shook me--and since then I've been a devotee of the rip-and-natter lark. Space ship routines with double-headed monsters, bold bad buccaneers waving cutlasses, highwaymen about their nefarious business--all these have been featured over the last few seasons. Once the basic patterns of folding the newspaper sheets are understood, it is a simple matter to invent new variations and figures. Davy Crockett is my latest example.

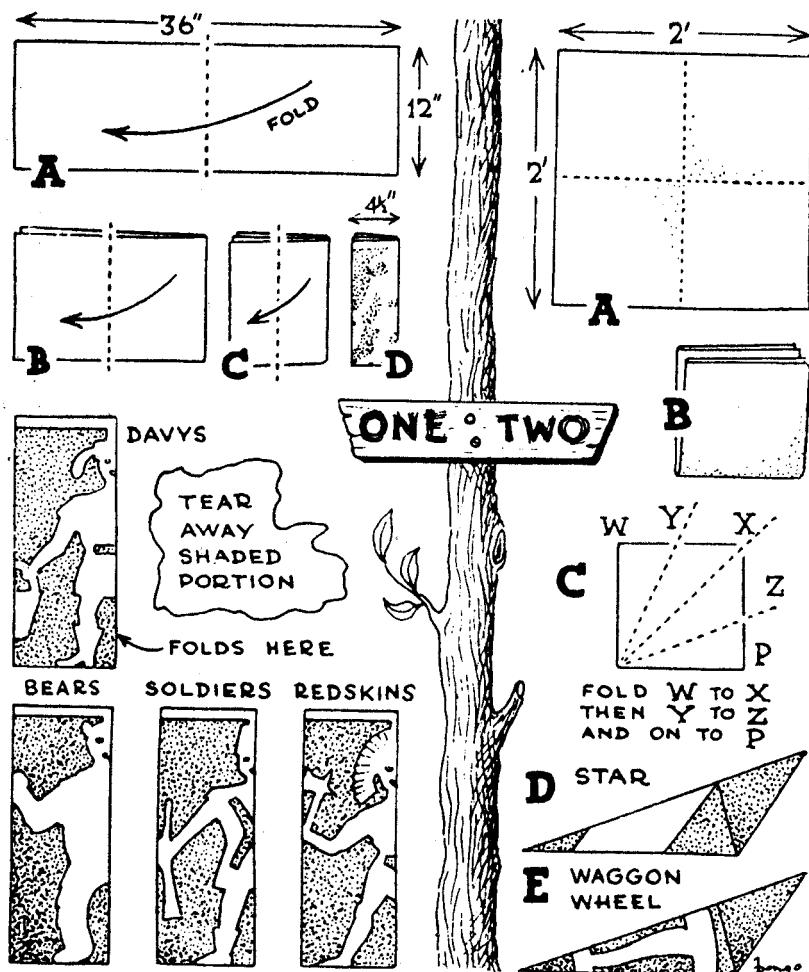
Folding the Papers -

Methods of folding and sizes of paper sheets differ slightly here from instructions that have previously been published on this subject.

Because of these changes, the finished paper illustrations come out big enough to be clearly visible on the biggest stage. (Who knows? -- Might play the Palladium some day!)

Four strips of newspaper are required, each measuring about twelve inches by thirty-six. Take two double sheets of a large newspaper and cut them horizontally straight across their centre line, and that provides your four strips. Each strip is folded in halves once, twice, three times, giving a folded packet measuring twelve inches by 4-1/2 inches. These papers make rows of bears, redskins, Mexican soldiers and frontiersmen, four in a row of each.

The wagon wheel and the Sheriff's Star are torn from squares measuring twenty-four inches. These are first folded into four and then given further folds as shown in Figure 2.



When all the papers have been folded, mark them all fairly lightly on the "tear" lines. You will probably save yourself a lot of trouble if you make a template for each model; using these templates you can mark out a score of sets in under half-an-hour. Wheel and star hardly call for any guide lines. They are so simple that after performing the routine a few times you'll find that you can almost do the job with your eyes closed.

About the fir tree and the ladder I don't propose to give any instructions for they are standard items. Make sure that they come out supersize by gumming about four newspaper sheets end to end before rolling. Secure the ladder with two rubber bands, one at each end, and the tree with a band at the end opposite the tear.

Setting the Stage -

Stack your prepared papers in the following order on a table centre-stage: the star at the bottom, then the ladder, the soldiers, the wheel, redskins, bears, Davy and his men, and on top of all, the tree. On a stool or chair to the left of the table rests a mouth-upwards opera hat into which the torn pieces will be discarded.

Four chairs are ranged on each side of the table. Better have the eight helpers anchored down--let them sit holding Davy and the boys!

Patter and Presentation -

You need eight helpers, four of each sex, but of course you don't ask for them like that unless you want a re-enactment of the storming of the Alamo. Instead, ask for a show of hands and then choose the ones to help. Announce that you are going to tear pictures out of a newspaper to illustrate the life story of Davy Crockett. Where was he born? (You'll need ear-plugs here.) Then illustrate the tree-covered mountain top in Tennessee by ripping or cutting the fir tree roll. Your tree should come out at least five feet tall. Hand it to a helper for safe keeping--you hope!

The next tear produces Crockett and his three pals hauling water up the mountainside in buckets. Note: before opening up these figures, the tails on one side of the head must be torn off. Raccoon hats have only one tail. Don't let the children have to tell you!

Checking their knowledge of Davy, you ask what he did when he was only three. That's right: he killed a bear. Well, here for good measure are four bears. Try to get them guessing what the various figures are going to be. It gives you time to get ripping. Though it's astonishing how fast your fingers can go with a little practice.

On the frontier Davy had a spot of bother with Big Chief Sitting Ha-Ha. Here is the Chief with his three braves, complete with feathers and tomahawks. After Davy and his pals had finished with the redskins, the Chief was called Standing Oh-Oh. Crockett's last battle was at the Alamo in Mexico when the Mexican army held the wooden fort in siege. With a handful of frontiersmen he crashed through the siege lines in

an attempt to strengthen the fort's garrison. As his wagon went charging on, a wheel hit a rock and the wagon rolled over. He was thrown out badly injured. Under savage fire, his pals dragged him to safety inside the fort. . . .And by now you should have torn out the wagon wheel, which you open up and display.

Next morning a bugle sounded and the Mexicans came charging over the plains with muskets at the ready. Produce and pass to one of the boys the string of soldiers. "All through the long day Davy fought off the attacks, but it was ten to one against him and as night fell the Mexicans stormed the walls, using scaling ladders. The walls were high, but so were the ladders."

By now the ladder (which is an easy job) should have been torn and extended. As you tear the final figure, the star, have Davy Crockett's music fade in, played in a minor key. Repeat to the time of the music:

Poor Davy died though he knew no fear,
Along with his pals of the wild frontier;
And though the Alamo fell that cruel night
Davy Crockett's star will ever shine bright.

And now a last word or two about the presentation. If you work with a regular accompanist much can be made of musical effects--a snatch of "Wagon Wheels", for instance, a bugle call, exciting battle music. Use your imagination to build up the effect for therein lies success. Time your patter to fit the tearing of the figures. What you actually say in routines of this kind isn't so important as the fact that you must keep talking.

You may prefer to use scissors, at least for the tree and the ladder. It depends in part on the type of newsprint used. Why use newspaper? I think audiences are more impressed with it. "Special" coloured papers or tissues are suspect. Old newspapers don't cost anything either!

May I sincerely advise you to give this routine a try. Spend a couple of evenings folding and ripping and getting a rough patter outline in your mind. Then spring it on the family circle; I guarantee you'll be stuck with it for life.

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WET STUFF

Everyone has had the experience of wrapping wet coffee grounds, watermelon debris, or other wet stuff in a newspaper and carrying it off to the garbage can, only to have the bundle start dripping before they get there. People know it takes half a big city Sunday edition to successfully hold "wet stuff" for even a short time. That's why the "newspaper and liquid" effects go over so well. The audience knows you can't do what you're doing - but you do it.

Here are several. Select one for a change of pace in your newspaper act. We don't recommend more than one trick of this type in any given show, because they are basically too alike.

- - - - -

TOM HARRIS MILK PAPER

The trick is done with a specially made plastic bag. See illustrations. The publishers can furnish two of them for one dollar. Size is suitable for a tabloid newspaper. Tom Harris brought this trick over on his last trip to America and had a lot of fun with it. He gave us the distribution rights.

EFFECT

Performer shows several pages of a section of a tabloid size newspaper (or a thin, flexible magazine). After showing the pages, he folds the newspaper in half, bottom to top. Holding it in this folded position (fold toward floor), he picks up a glass of milk (or any liquid) (the balance of milk left in the milk pitcher is good). The milk is poured into the folded paper. Then he turns the paper, keeping it erect, and at right angles to the floor, so that the cut edges of the top and bottom of the pages point downward. Anything previously poured into the paper should now surely run out, but it does not. He reverses or continues the turning, (either way works), holds the glass under the paper and out pours the liquid. It has vanished and returned.

SET UP

Use a small size newspaper. Lay it flat on a table and turn to the 5th page. In the upper left hand corner, fasten your plastic bag with a few bits of scotch tape. The open section of the top will be on the right hand side of the bag. Bring the bag all the way up to the top edge of the page, and run a piece of scotch tape over the top of the back side of the bag and the edge of the newspaper, so the bag is held slightly open. See sample.

Now take page 3 (the full double sheet) and cut off the two outer columns. Then lay the full double sheet back in its former position behind page 3 (double sheet). The newspaper is now back in order if you restore page 1 (double sheet). Go along the fold side, between page 3 and 5 and dot rubber cement to fasten these pages together at the fold. Then a little rubber cement along the bottom edge, and up the right side of the patch to the top. Page 3 (less the cut away columns) now makes a large patch on page 5.

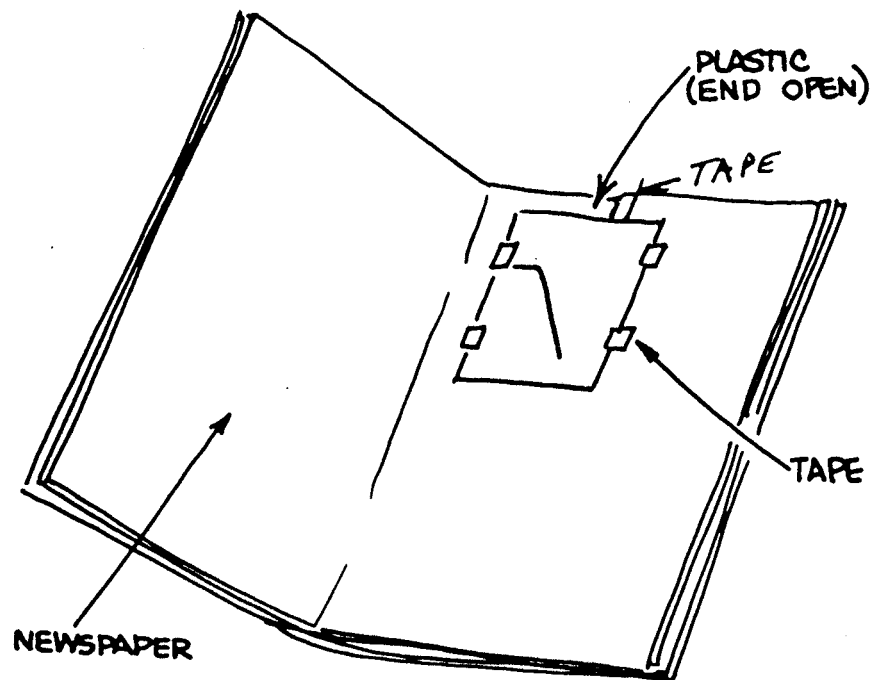


Fig. 1. Shown before the concealing, matching patch is fastened over the upper part of this newspaper page, so the paper can be leafed thru freely.

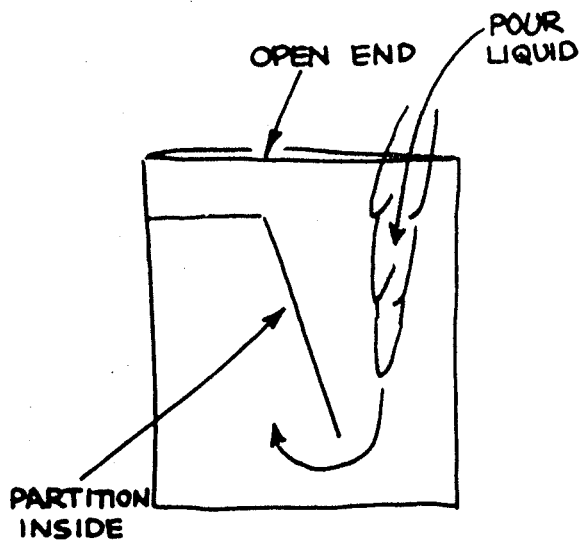


Fig. 2 shows how liquid runs into bag and goes behind partition.

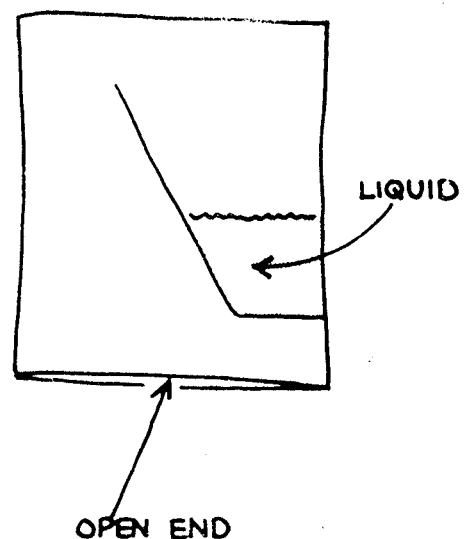


Fig. 3 shows all liquid behind partition, and bag completely upside down (when newspaper is turned upside down).

It is important to use TODAY'S NEWSPAPER. No one ever suspects the paper they just saw on the stands, or in their own homes. Note that we use page numbers 1, 3, 5 as examples. When you buy a fresh paper to use, it is best to use these pages, and the audience thus see the headline.

WORKING

Have a cheese type glass with your liquid in it (3 to 4 ounces is right). Or use the balance of the milk in the pitcher after doing that trick -- or any similar trick which employs liquid. The newspaper is lying nearby. Pick the paper up, and leaf thru the sheets, showing them casually to be just newspaper pages, without calling any special attention to them. Close the paper up and fold it in half, by bring the bottom to the top. Hold it erect, fold toward the floor. Run the right index finger along the top edges and watch at the same time for the shine of the scotch tape, which signals the opening. As soon as you locate it. insert the tip of the index finger so as to get the bag sufficiently open to admit the liquid.

As you know by examining the action of the bag, the milk runs down to the bottom of the bag when you pour it in. Now put down the glass, hold the paper, still folded, and erect. Let it unfold, and page thru it quickly to show the milk gone. Be sure to keep paper erect so liquid stays in bottom of bag.

Now fold up the bottom again as before, and tip the paper to your left. The liquid will change its position as the paper is turned, and you continue to turn until it is "upside down". As you know by your inspection of the bag, at this point all the liquid is in the compartment. Then you give it still another turn, and the liquid will run out, or you can reverse the moves, and the liquid will run out. If it lags, so you see you are not getting all of it in the glass, tip the paper back and forth a bit (as in the original turning) so as to bring the balance of the liquid in a position to be poured out.

Before putting the bag into the newspaper, we suggest putting a little water into it and trying out the various actions first. Then, when it is out of sight, and sealed into the newspaper, you will know just how to move it to get the results you want. Bags are obtainable at Magic, Inc. at two for one dollar.

PRESENTATION

Tom Harris cannot be compared to anyone -- he is one of the real clowns in magic. He works very fast and talks constantly in thick English Midland accent, which creates a lot of fun (for the American ear). When he is doing this trick he tosses the paper around, turning it so fast and freely that only extreme experience with it prevents him losing the milk.

At first, we suggest you handle it slowly, but later, when you know the action, you can speed it up.

Get some newspaper headline jokes. The various Orben books have these as does his Current Comedy -- but any jokes or pleasantries based on today's news will fit. Hold the paper up and read the leading lines with whatever comedy comment you can muster. The major news goes on for weeks, usually, so your jokes will not be wasted. Astronauts, elections, taxes, ball games,

etc. are always in the news. Do not use any jokes based on plane crashes or disasters of any kind, and try to avoid using any newspaper whose headline deals with that type of thing. The psychological result may change the mood of your audience. It is not good sense to do anything that keeps the show from a light, happy mood.

As you leaf thru the pages, you can add another joke or comment or two, making no reference to the paper, but letting them see it is only a newspaper.

As you pour the milk in: "I am only doing this to help the Herald (or name of paper)...the readers say there's nothing in it, so I'll put something in it."

As you pour the milk out: "And after you figure out that puzzle, here's another one for you: What's black and white and red all over?" Hold your hands over your face as if to fend off the things they might throw at such an old saw as that.

EGG IN NEWSPAPER

A tabloid-size newspaper is shown front and back. It is then folded in half and placed under performer's arm for a moment. An egg is then broken into a glass. The glass is left sitting on the table while performer takes paper from under his arm, folded in half, and opens the pages with his fingertips. Holding paper with one hand, he takes up the glassful of egg and pours the egg into the folded paper. Glass is put back down on the table, and newspaper is unfolded so that the full page can be seen by spectators. Then it is further unfolded so the full double sheet is shown, back and front. Now it can be crumpled into a ball and tossed away, or refolded and put in the jacket pocket or laid on the table.

Working: The trick is made possible by a plastic zipper bag which is put into the paper with scotch tape. The zipper must be about an inch or so below the top edge of the newspaper page. With this type of zipper, one must grip both sides of the bag, about the middle, and just above the zipper and pull. The zipper will pull apart from the middle and then out to the ends. To close the bag, thumb and forefinger must run across the entire length of the zipper, pressing firmly so the zipper falls back into its track and is pressed down. Try this out on the plastic bag itself so you get the idea of what you have to do, before you try doing it thru the newspaper.

To vanish the egg, have the paper folded on your table, zipper not pressed closed. Handle the egg as in above effect, and when ready to pick up the paper, what you want to do is to insert the fingers between the top edge of the pages so as to get at the plastic bag and push the fingers into the open top of it. Holding it that way with one or two fingers to keep the bag spread open, pour in the egg. Put the glass down, as you need two hands. Hold the paper firmly with the left hand, and run the right hand (thumb on one side, index or third finger on the other) across the top of the paper. Actually, the fingers are running across and pressing down the zipper thru the thickness of newspaper. You can feel it fall into place when you are familiar with it.

The newspaper is folded in half horizontally during this, so it appears as though you were pouring the egg into the folded paper.

Now, let the bottom half drop down, so they see a full newspaper (tabloid) page. Show back and front. Then open it so they see a double page, and show back and front.

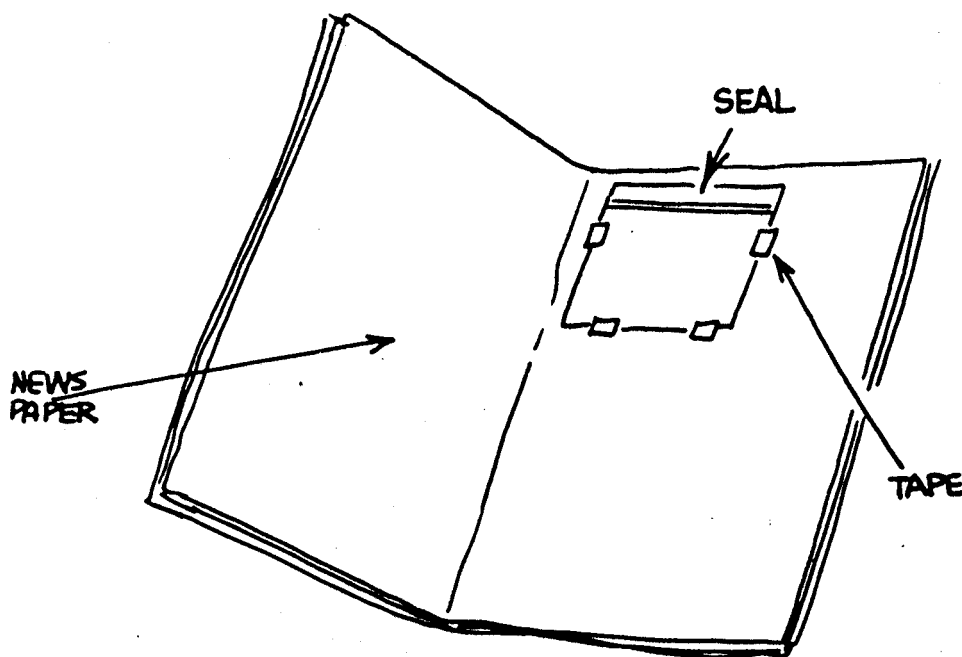
You can now fold up the paper and toss aside, or crumple up. But after the show, remove the bag, clean out, and fasten into a fresh newspaper with scotch tape. Use a full double sheet from a tabloid newspaper. Open it out and lay flat on the table, the inside of the sheet toward you. Lay the zipper bag so the zipper edge is about an inch below the top edge of the newspaper page, and center it. Use wide scotch tape and in two inch strips, one inch on the bag, one on the paper. Secure it on both sides just under the zipper, on both lower corners, and once in the bottom middle of the bag.

Fold the paper to single sheet size, then bring the bottom edge up to the top, and fold again. If you have a reason for the audience seeing the headline, fold it with the headline out. Lay paper in this condition on your table until wanted.

This has the big advantage of permitting you to use tonight's paper on your show -- no one suspects the paper they just read.

This makes a fine finish for the egg on fan, or any trick where you end up with a broken egg. (Special zipper bags, at Magic.Inc. 2 for \$1.25)

Where a special message, congratulations or announcements are asked for, the newspaper could be one of those specially printed headline types, folded so the headline page shows up last, after the trick.



COLOR AD

Invented by Bruno

Effect: A regular sized newspaper is leafed thru while the performer comments on the power of advertising, particularly the power of a full page ad. He points to one -- let's say it's an ad for a popular drink. He then folds the paper in half, then into quarters. Holding the paper upright, thus folded, he inserts into the pages a waxed paper funnel, and from several shot glasses full of colored liquid he pours the liquid into the sheets of newspaper. The funnel is tossed to the floor, or off stage, and the paper is unfolded. The ad they saw a few seconds ago in black and white is now in full color.

Paper is then folded again and tossed on a chair or table.

Working: This trick makes use of the wonderful full page color ads found in all big city newspapers. These ads start out with a black and white outline press run, and then the colors are added with subsequent runs. If by any chance you have a newspaper connection, and can get sheets off the first black and white run, and then later, the same sheets run in full color, you have a perfect set up. Some newspaper publishers might be kind enough to furnish these, but we will leave that up to your nerve, or ingenuity.

It will be easier for most people to prepare part of the trick themselves, and eliminate having to ask favors. The newspapers contain the full color print pages already, and this is the difficult part to make. So you use the colored page from the newspaper, and create your own semblance of the black and white print.

To do this, get some newspaper sized sheets of newsprint or its equivalent from a paper house. Use a black felt pen, and lay the blank sheet over the color sheet. Sketch in a rough outline of the color print by merely tracing the important points. If it is the ad of a popular drink, just outline the big bottle, a few ovals for heads of people, etc. The merest suggestion of what the ad is about is enough. Since the black felt pen will probably run thru, have several copies of the color print, in case you spoil the one used for tracing. Experiment with point thicknesses in the felt pens, so you have lines that look like printed outlines in ads.

Besides the color sheet and its black and white companion sheet, you will need a plastic gimmick. This is a long bag, 23 inches long and 3 1/2 inches wide. It is open at the top end. It should be made of heavy waterproof plastic. The cheapest and easiest way to get one is to buy it from Magic, Inc. for one dollar.

You will also want some Scotch Mending Tape (the type of Scotch Tape that doesn't shine), and an issue of a local newspaper; 3 shot glasses each filled with a different colored liquid. Get McCormick's Food Coloring and put a drop of red, green, and yellow in each glass, and fill with water. You thus have a glass of red, a glass of green, and a glass of yellow liquid. Partly full is enough, thus avoiding spilling and avoiding too much liquid in the gimmick.

The funnel made of waxed paper is just a square of wax paper curled into a funnel shape and fixed with a bit of Scotch tape into that shape. If you use a real funnel, the audience might think the liquids merely went into some tricky part of the funnel, and part of the effect would be lost. This way, they

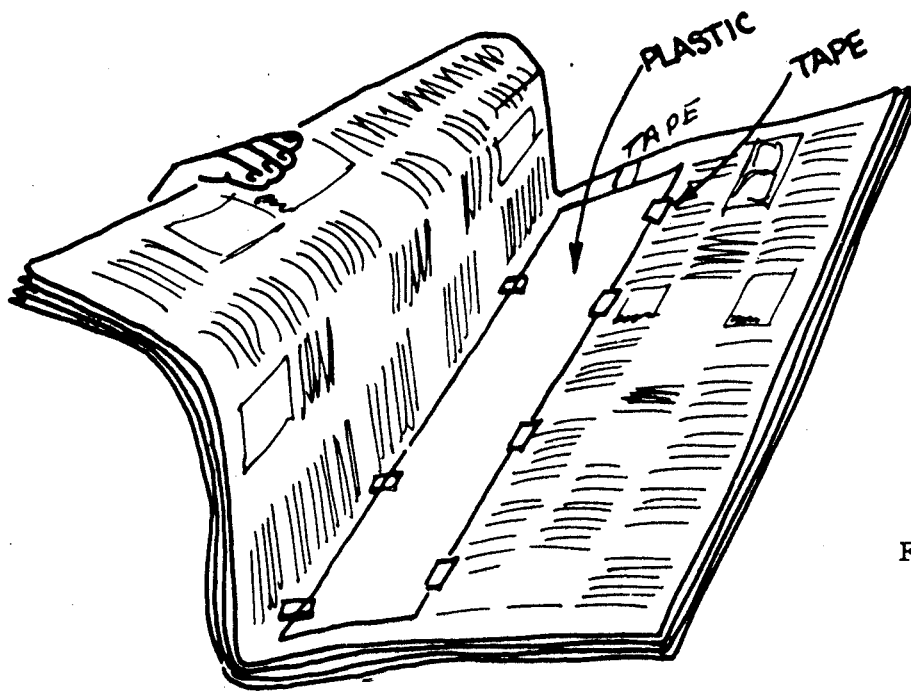


Fig. 1

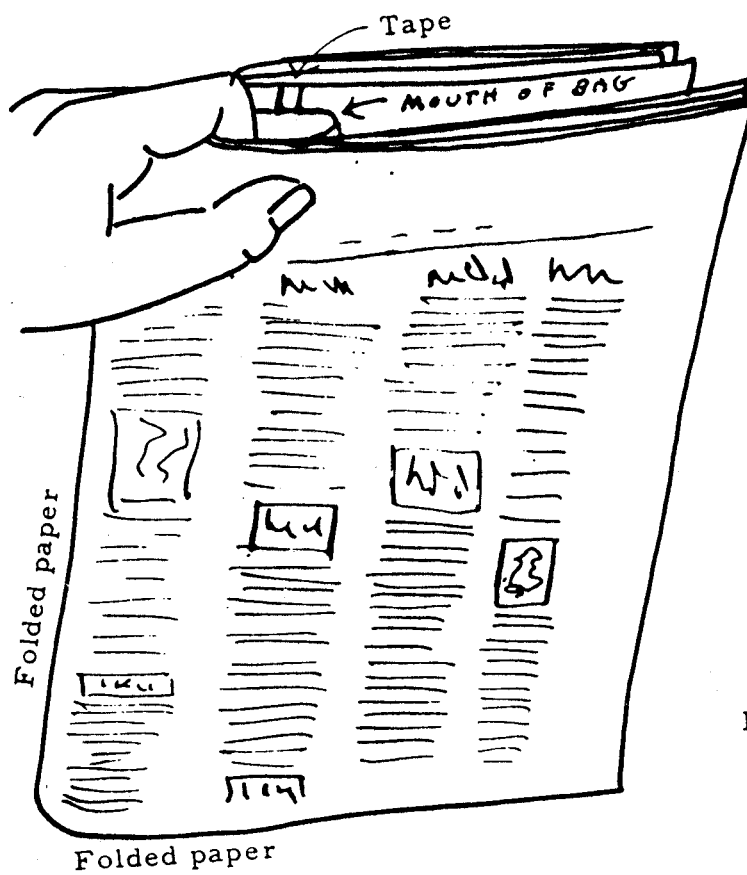
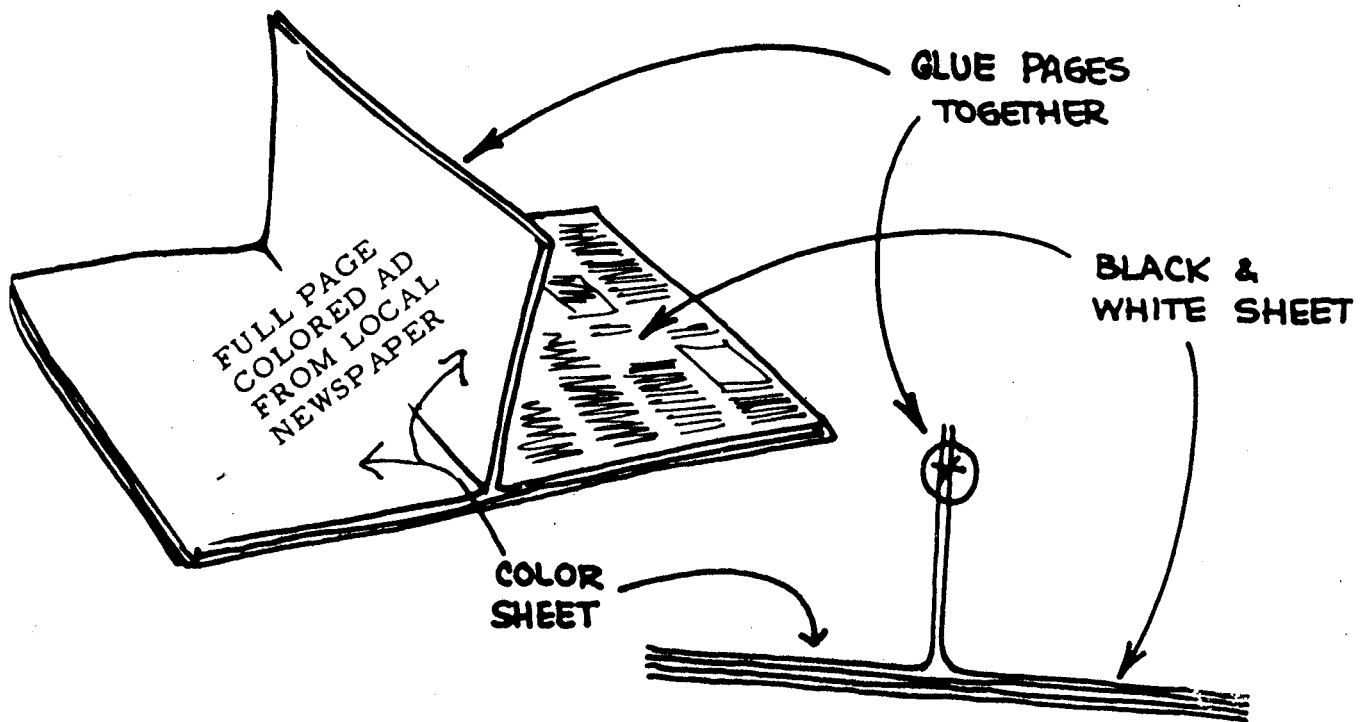


Fig. 2



see that you discard it when finished with it, and anyone can pick it up later.

To prepare the newspaper, take a double fold sheet and dab rubber cement here and there between the two pages, then press down. This gives you a double thickness newspaper page.

Lay your plastic gimmick about an inch away from the folded edge, and a half inch down from the top edge (see figure 1) and, using one inch lengths of Scotch Tape, fasten the gimmick into position. At the top edge of the paper, run a couple of strips of Scotch Tape down into the gimmick, so that the one wall of the gimmick is fixed against the paper, but the opposite wall of the gimmick is loose. This creates an open mouth, where you can pour the liquid. See figure 2.

Now lay a loose double fold sheet on top of this double sheet. This is in there for "show" -- when you leaf thru the paper. Otherwise, all your sheets are prepared in one way or another.

Take still another double fold to act as a base for your black and white/color trick sheets. Refer to figure 3. Fold the black and white sheet (this is the one you made or got from a newspaper plant) in half, printing inside, and folded from bottom to top.

With rubber cement, glue it to the upper half of the double fold sheet you are using for a base sheet. The lower half of the black and white sheet is loose.

Fold the color sheet in the same way, and glue it to the lower half of the double fold sheet you are using for a base sheet. The upper half of the color sheet is loose. Now glue the lower half of the black and white sheet to the upper half of the color sheet, and you will have a " flap", as shown in figure 3. When the "flap" is folded up, you have an all color sheet. When folded down,

you have an all black and white sheet. Being familiar with magic, the trick should by now be very apparent to you -- but it fools the public!

Now assemble your newspaper, by laying this tricked double fold sheet on top of the fair double fold and the plastic-gimmicked double fold. Fasten all together with bits of Scotch Tape here and there on the fold side. The fair double fold sheet can be loose, but be sure the back and front parts are fastened together.

Performance: Until picked up, the newspaper has been lying casually on your table, folded in half. You pick it up, and open it to show the black and white full page ad. Hold with right thumb at the upper right hand corner of the newspaper and then move both hands down to the edges of the papers so you can leaf thru them, using normal, natural movements, and showing the audience one or two inside pages. Close the paper, and with the black and white ad page again toward the audience, fold it in half by bringing the bottom of the paper to the top. Then fold it in half the other way, so you have quarters.

Hold the paper so you can see the top edges of the pages and you will spot the Scotch Tape leading into the gimmick. This should be at your left hand, so that as you take hold of the paper with the left hand at the corner, the left index finger can be inserted downward, thus opening up the gimmick.

Right hand picks up the paper funnel and thrusts it down alongside the index finger. Now, one at a time, the colors are poured into the funnel. They run right thru down into the gimmick. Crumple and toss funnel to the floor. Open paper to half size.

Locate full color ad by peeping into folded side of the newspaper and getting index finger in there. Drop the folded up lower half of the newspaper and it will open out to show the full color page ad.

Also, the liquid will at the same moment run clear to the bottom of the plastic gimmick. Paper can now be laid (unfolded) over the back of a chair, or can be folded in half and tossed aside. (Treat it as tho it was just any old newspaper, but actually toss it down carefully so as not to tear it, or to cause it to come apart.) After performance, empty the gimmick gently, to keep the paper dry, and you can use the same prepared newspaper a number of times. For the same audience, tho, on another occasion, be sure the ad is different.

Patter: The one thing people would miss if it were taken away from them is their daily newspaper. Not only does it tell them the news, the bargains in the stores, and the baseball scores, but it is good for wrapping garbage, swatting mosquitos, putting down for the dog, collecting for the Boy Scouts, and some newspapers even insure your life. A wonderful institution. (By now you have picked up the paper and are about to open to show the full page in black and white).

When I was a kid we thought the colored funny papers were the greatest thing ever. We waited for them every Sunday. Everything else in the paper was black and white (open) like this. Until recently, that is how newspapers were made. This is a beautiful artist's sketch here, full page size, but it looks like all the other pages (flick thru two or three).

Modern methods have taken over even newspapers (make your two folds as you talk). They have found that the customer can be persuaded if he can be stopped, so the big thing to do is to "stop" the customer as he leafs thru his paper.

They do this on a big scale but I'm going to show you a do-it-yourself way. What they do is to take color (get funnel) like this -- blue, for example, which represents truth. A real great color in advertising. It's so sincere! Then, red - represents courage. Some people might like to say that advertising men have "nerve" but I call it courage. The Green - that's for the money they hope the ads will bring in. And yellow -- well, you know NOW where the yellow went! (By now the liquids are all poured in the funnel).

And even in my own small way, I have managed to put the idea over (let the paper fall open to the color ad) -- you can stop them every time with a four color job!

NOTES.

This effect lends itself to many interpretations. For instance, the black and white outline of a birthday cake without candles ends up in full color with yellow flaming candles on the cake. In this case, a little milk, and liquid sweetener could be poured in, instead of the colored liquids, if desired.

For a theme of this kind, or some special advertising picture which the performer would want to use again and again, the color sheet could be made on silk screen by a firm doing that type of work. The color sheet could be a poster advertising the clown or magician doing the show.

It is now possible to order poster size photographs, as you know by the ads you see in newspapers and magazines. For a special affair, where an important person is the guest of honor, or where the committee are willing to pay extra expense, such a poster photograph could be ordered and made up into this trick. Here you would show a blank page, fold paper, pour in black ink, and open to show a large photo.

This is practically perfect for use in trade shows or anywhere that a product has to be pushed. The company advertising again gets a real workout when used as the color sheet in the paper.

The entire trick can be done in tabloid size if desired, but has more impact as the full size sheet.

SILK NEWS

Silk tricks in a book about newspaper magic? Of course. If you start out to create an entire act with your daily paper, you're going to want all the variety you can get. We believe in spreading a feast before you; if you settle for an olive on a toothpick, it's your own fault if you go hungry!

SILKS, PAPER & WRISTS

By U. F. Grant

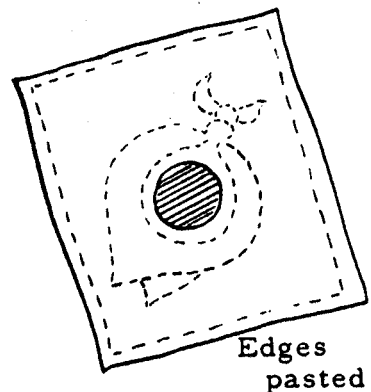
Here is a real flash trick suitable for nite club work or in fact most any occasion. It has that classy touch which goes to make clean cut, unusual magic.

First, prepare two single sheets of newspaper as follows: to the center of one apply a circular area of paste, then place the two sheets flush together. Now tie the diagonal ends of a silk forming a loop, and place between the papers so the loop of silk goes around the circle of paste between the papers. Then paste the edges of the papers together. As a result you apparently have a single sheet of ordinary paper. Really the sheet is double and has a loop of silk concealed inside. Prepare a second double sheet in exactly the same manner. You are now ready to perform.

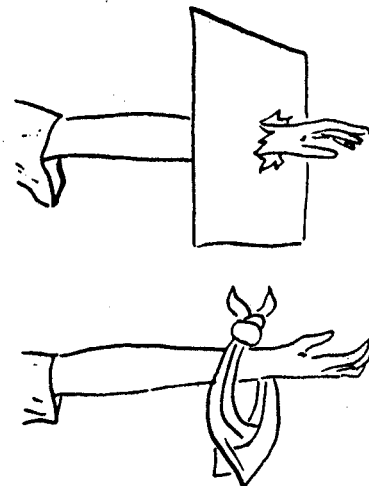
Use your own girl assistant or induce a girl to step up from the audience. Have her face the audience with her arms outstretched. You now push a paper over each wrist. If you make a small finger punch in the center of each paper, it will be easy to introduce them over her hands.

Show two duplicate silks and vanish them by any favorite method. Quickly walk over to the girl and rip the papers from her arms, and there are the two missing silks, one looped over each wrist.

Pasted area at
center



Silk
between sheets



SUPER PENETRATION

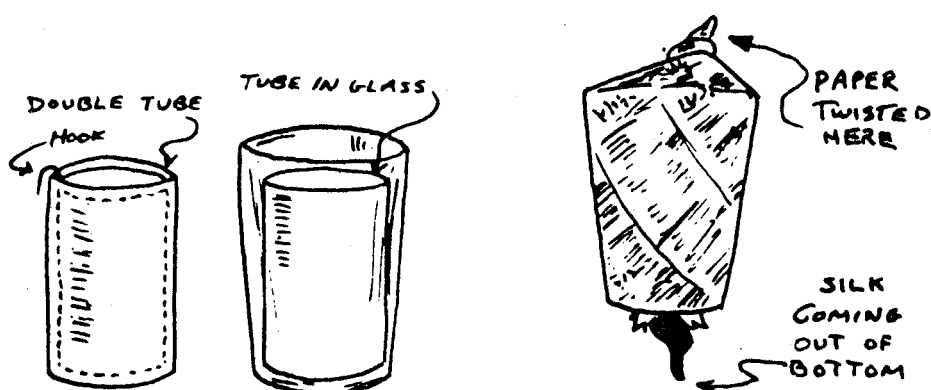
Glenn Gravatt

Some years ago I came into possession of the small tube which contains an inner tube, the inner one having attached to it a sharpened needle hook. A silk is placed within. The hook is secretly caught on to the clothing, quickly pulling out the inner tube and with it the silk, so that the tube proper may be shown empty at the right time.

Show two different colored silks and have one chosen. The one not selected is thrown over left arm temporarily. The chosen one is stuffed into tube. Tube is taken in right hand and drawn down past inside of left arm while standing left side slightly toward audience. This leaves inner tube and silk attached to left sleeve.

Lay down the silk not selected, at same time detaching secret tube and laying it down with silk. Tube which is supposed to contain silk is now placed in a small drinking glass. A piece of newspaper is picked up and wrapped around glass, paper being twisted together at top or mouth of glass.

Break paper at bottom and appear to extract silk through tube, bottom of glass and through paper, which is really a penetration. Of course the silk is a duplicate one which has previously been pasted inside a pocket in the paper. Taking off paper, glass and tube may now be given for examination.



FLOWERS OF FATIMA

Gen. Franklin M. Davis

At the time this trick was included in the Linking Ring, General Davis was a Lieutenant Colonel residing in Virginia and an active officer in Ring 50. As this book is being published, Franklin Davis has become a General and is in Viet Nam. We are very glad to include his trick and know you will take much pleasure in working it out. It is an original with the General.

This is a flashy variation on silk dyeing that includes a good climax.

Effect: Introducing a flower pot that is obviously empty, the performer complains that it isn't very pretty that way. He then rolls up a newspaper, ties it in a roll with a vari-color silk and then pushes a red, blue and yellow silk into the newspaper roll. Handing the pot to someone to hold, he blows into the newspaper tube and out come - one, two, three - flowers, a red, a blue and a yellow. After the assistant has caught (or picked up from the floor) the flowers, and put them into the pot, the performer comments that the flowers aren't arranged very well. He puts the newspaper tube on end into the pot, whips off the varicolored silk holding the tube closed and stuffs it into the paper. Then whisking away the paper, he reveals a full size bouquet of colored flowers. Then, if he wants to, he can show the newspaper empty, altho the climax of the bouquet is usually enough so no one thinks much about the newspaper.

Construction.

Material required: 5 silks, 2 of them duplicate vari colored silks and 3 colored silks to match the flowers.

3 flowers - I use the feather flowers that came with Mingus' Flowers From the Air, since they travel thru the air nicely, tho any flower dart should work well. These flowers must match the 3 solid colored silks, or come pretty close. 1 small feather flower bouquet - I use the bouquet from Mingus' Pot of Flowers Production, altho any small bouquet will work. The only requirement is that the bouquet should be about four inches shorter than a newspaper page when rolled from the middle toward the masthead. (See figure D).

2 duplicate double page newspapers. Duplicates aren't vital but if you get two with a bright colored ad, or splashy headline, they help the later exchange. A few extra sheets of newspaper.

Small flower pot.

Frozen fruit juice can.

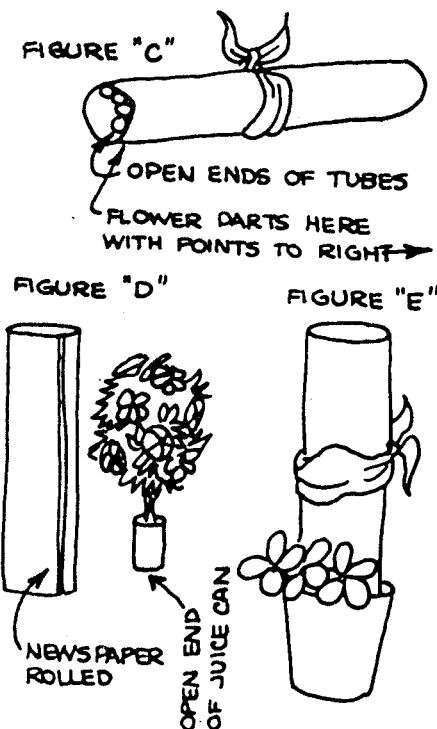
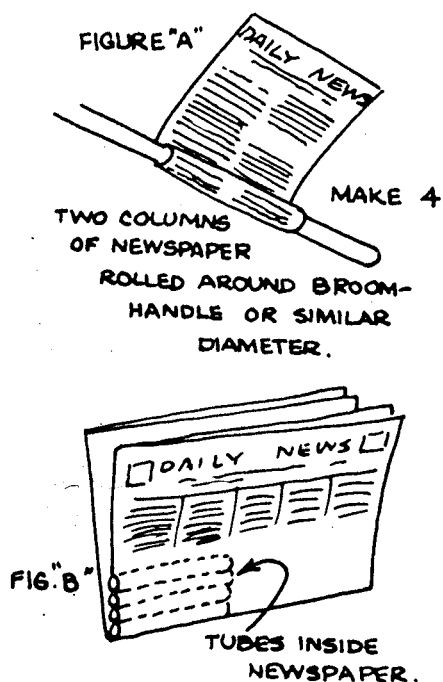
Library paste.

Initial Preparation:

First fasten the bouquet to the frozen fruit juice can, having first cut off one end of the can. I used liquid solder paste to fasten mine and it works fine. Incidentally, this gimmick isn't vital because there's a way to do this without using the fruit juice can, tho I don't like it as well. (See Post Mortems below).

Second, take one of your ad sheets of newspaper, cut from the center toward the masthead (holding the paper so you can read it) and cut a strip two columns wide. Now roll this around a broom handle, rolling toward the margin, and paste it up with your library paste so you have a tube. (See figure A). Make four of these. Note the illustration says to roll toward the margin - this is important because it makes a better tube, and later, when you're blowing the silks, you can get a better purchase with your lips.

Third, take one of your two duplicate sheets and (see figure B) by slitting the margin close to the center fold, insert your four tubes close together close to the center fold. Leave a little flap so your tube ends will protrude, but don't make the slit so long you can't cover it with your hand. Experiment a little and you'll get this; I actually stack my fourth tube on top of the first three for a smaller gimmicking and it works fine.



Loading for the Performance:

(This probably sounds like a lot of work, but cheer up - the hand you get will be worth it).

Prior to your show, put your blooms in the tubes. There are four tubes and you only use three flowers. I usually take a grease pencil or crayon and mark the color of the enclosed flowers on the ends of the tubes to avoid fumbling later. Put your three flowers in just far enough so they won't peek on you. Then carefully roll the paper with the bouquet and fruit juice inside the center. That is, you have loaded your flowers into the concealed tubes, leaving one open. Then you have put your bouquet in and rolled up the paper.

If you look at the loaded end, you can see the open end of the fruit juice can, then squashed around it and separated from the can by a single sheet of newspaper, the four tubes. Tie the rolled up paper (and if you've rolled it up carefully it 'll still look neat) with a vari colored silk. Then roll up your second newspaper (and if you've used a duplicate, be sure the colored ad or picture is in the same relative position) and just be sure it'll roll the way you want. Then leave it unrolled. You roll it in front of the audience.

Performing:

This is easy to do and you only have to watch out for the possibility of flashing the load inside the tube once you switch tubes.

I usually tell the audience, when I'm ready to do this, about the troubles a magician has spending money on magic. " My wife, " I say, " says she hasn't got a suitable hat. So, I'll give her a hat - here's one."

And I produce the flower pot from out of sight. (This isn't vital - it's just the way I do it, because it sets up the switch. You do it any way you see fit). The flower pot gets a laugh (actually I use the painted tin can from Mike Kanter's Pudding In Hat).

"But", I patter, " My wife complains there are no decorations on the hat. So we fix that by magic." I then put the pot back out of sight and pick up the innocent duplicate newspaper. "We'll use Captain Video's atomizer and fix up the hat." I casually roll the paper and tie it with a vari-colored silk that I have produced earlier in the show. " Now we're all set, but I need someone to help me with the pot."

I drop the newspaper tube out of sight where the pot is and bring out the pot. After I get a volunteer, I post him to one side of the stage and walk back to my suitcase. " Hold the hat up where everyone can see it, please." This provides a moment's misdirection, giving me time to pull out the loaded tube which, by now, the audience thinks I had all the time.

"Now for the decorations." I pick up a red silk. " Red to match her eyes." This I poke into the empty paper tube inside the load. Be careful here and do it smoothly, without hesitation, and hold the tube close to the fruit juice can so you don't let the bouquet flash. I use a wand and slip it right in. This being the first silk, the audience doesn't realize you are poking it into a narrow tube instead of a broad end of the rolled up paper itself. Then I hoist the tube to my mouth and blow out the red flower (you see why you need the crayon mark?) " Catch" I say to the assistant.

Usually it isn't until he picks up (or catches) the flower that the audience realizes the silk is a flower. With a light puff I can get about 20 feet out of a Mingus flower thru the short tube, so you can have it arc high in the air. And while the audience is thus misdirected, I have picked up a yellow silk and just lightly tucked it in the end of the tube. As the audience looks back at me, I say: " Yellow to match her complexion", then run the silk all the way in.

This particular move isn't vital, but because you do have a weak angle, I think this lessens the chance of flashing the inside of the tube. Then I blow that one. The third silk, the blue one, I pick up very openly and drape it over the end of the rolled up newspaper itself. Casually aiming that end of the tube toward the audience (the drape covers any flash from this end) I say: "Blue to match her hair", then turn the tube a little toward me and stuff the blue silk into the bottom of the fruit juice can. Then I blow the blue flower.

Setting the rolled up tube down on the table, I go get the flower pot, which now has three flowers in it, thank the assistant and let him go. As he goes off, I walk to the stage center. " Know what my wife says when she sees this? It isn't very pretty and besides, the flowers aren't arranged very well." Then I move to the table. " So there's only one way to fix that." I pick up the loaded tube and stand it up-end in the flower pot, letting the three flowers show (figure E). Then I casually remove the vari colored silk and tuck it into one of the vacant tubes inside the paper, holding the newspaper lightly to keep it from unrolling prematurely. When I whip the newspaper away, there's the bouquet! This never fails to get a gasp of surprise.

You casually wave the newspaper, unrolled at them, keeping your left hand over the slit, and say: " Now you know what to do when your wife needs a new hat." I don't make a point of exclaiming that the newspaper is empty - it isn't necessary.

Post-Mortems:

Al Cohen, the genial proprietor of Al's Magic Shop in Washington, D.C. suggests using a third rolled up paper for the bouquet. Al doesn't like the fruit

juice can idea and it is a little chancey. I use it because I don't like the second switch, altho it is easy to do, because you have time and opportunity when you put the tube down to go get the pot. Suit yourself.

If you do switch for the bouquet as well as for the flower load, you will find the size of your rolled up newspaper tube can be smaller in diameter. And notice from Figure A that the tubes for inserting are shorter than the overall tube. This is to cut down on angles, and the flowers blow fine even tho their tubes are about four inches shy of the end of the newspapertube.

Think over that duplicate newspaper idea. I did this for a bunch of kids in a schoolroom with the front row about eight feet away and they spotted Pick Temple, the TV star, on my sheet (which I had selected purposely) and never caught the switch at all because Pick was also on the second sheet after the switch.

Another point: I don't know really which is better - to blow the flowers singly or to load the tube, then blow all three. It seems to me that blowing the flowers singly gives you a better build up by far because it creates more suspense and anticipation. I admit this takes a little work, but you'll enjoy using it.

FINISH TIP

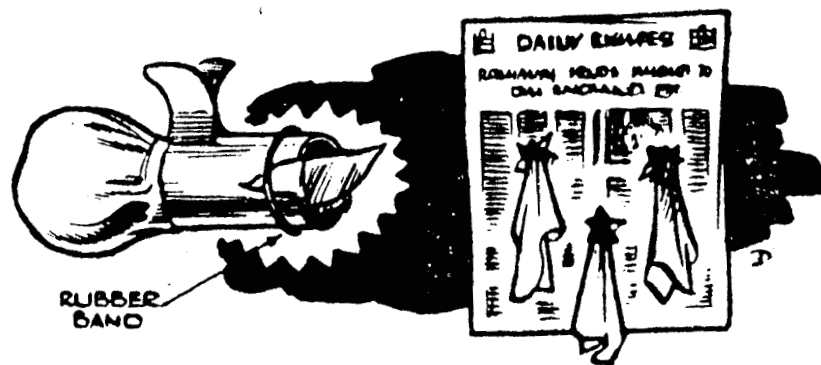
Certain " box" tricks have, as part of their equipment, a frame over which newspaper is pasted. At the end of the trick, this paper is burst thru to show that the bird or animal is not hiding there either. If a double newspaper is pasted over the frame, and folded between the sheets a 36" silks, an extra bit of business can be added to the finish of the trick. After vanishing a rabbit, burst the paper, and pull out a big rabbit silk. "It's a rabbit, all right, but not the right one!" For a bird, how about using the peacock silk?

20TH CENTURY IN NEWSPAPER

by Johnny Penrose

It still remains true that old effects in a new combination can strike an audience as something fresh. The following routine is fully practical and at the same time direct, both in its handling and in the effect.

In order to perform it, you require four 12" silks, your " Silk From Newspaper" Gimmick, and nothing else. Because this is going to be a 20th Century trick, two of the silks must be duplicates.



Set one of the duplicates aside for a moment and tie the other between the remaining two silks. Load the chain, center silk first, in your fake, and leave the extreme corners of the outer silks protruding a little. Place a rubber band around the mouth of the fake and trap these two corners beneath it, one at each side. Then load in the loose duplicate, leaving one of its corners free, also. Then place the fake on your table and cover it with newspaper. Your preparation is complete.

In presenting the effect, pick up the sheet of newspaper and at the same time secure the fake in the normal position at the back of the hand. Produce the first silk (the loose one) from the center of the paper, and casually turn the sheet around to show the silk protruding also from the other side. Do this without comment. It will serve you as misdirection. Now to the right and rather above the first silk, produce the first of the chain of three. Draw the hand containing the fake over to the left, punch the paper again and produce the silk at the other end of the chain. To the audience, it now appears that three loose silks have been produced, hanging in the paper in triangular formation, but in fact a further silk hangs between the outer two behind the paper.

Replace the paper on the table, disposing of the fake in the action, and at the same time withdraw the loose silk with your free hand. It is up to you now to vanish this silk by any of the standard means (preferably not one using any visible apparatus). Then for the payoff, pick up the newspaper once more and turn it around, showing the silk to have reappeared, tied between the other two. Take hold of the center silk , pull all silks free of the paper, and take your bow.

JACK & THE CHOCOLATE BEAN STALK

by Roy Baker

Here is a very interesting simple kid trick which combines a version of a story all kids know with a version of a trick many magicians do, and ends up into a colorful and new effect.

You ask the kids if they have heard the story of Jack and the Beanstalk and of course they have. With a little help from you, they give the rough outline of the story. Now you're going to stage it and you ask for a boy to play the part of Jack. Stand him on your left.

"Our Jack" you relate, " was taking some beautiful silk handkerchiefs to market and he had them in a kind of bag, like this." The silks you show are twelve inch size and the bag is a Tarbell Cone. (A version of the Tarbell Cone is in this book - look for it. Page 127.)

"Now, Jack, you hold this paper bag for me while I put the handkerchiefs inside." Before you give it to him, start to insert the first one, thus insuring that it goes into the right compartment. Push the rest of the silks into the cone when this has been put into his care.

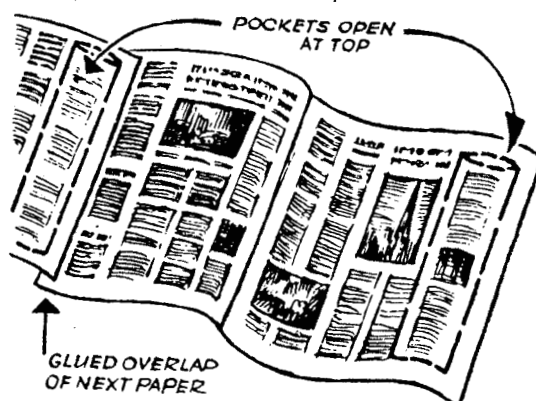
"Now, in our story, Jack fell asleep and dreamed that he was the Jack in the Beanstalk story. He got all mixed up in the dream and when he awoke, he looked into his bag to be sure he still had his handkerchiefs."

(Take the cone from the boy). " And do you know what he found? No? Then I'll tell you. The handkerchiefs had entirely disappeared and in their place were three beans - chocolate beans! " Tip the cone over a plate and let the candy roll out - one, two,three. " There's one for you, and one for me, and one for keeping." Each of you eat one and leave the third on the plate in solitary splendor.

The cone is now shown empty; the silks are gone. " If this were the real Beanstalk story, I could plant the other bean and it would grow overnight into a giant beanstalk. I'm sure that won't work, so I might as well eat this other bean -- and just so we end up with a beanstalk, I'll make one out of this newspaper."

Here you go into the making of a paper tree and when the tree is extended, little splashes of color are noticed along it. When these are pulled from the tree, they are seen to be the vanished silks. (Well, duplicates, if I must be honest!)

About the tree, it is the standard fir tree idea, but made of the tabloid size newspaper. Three sheets of four pages each are used in the making of the roll, and each is prepared as shown with a long pocket, almost the whole depth of the paper, near the leading edge. Leave the top of the pocket open. The pockets should be as narrow as you can get them, consistent with good working. You will find that the tree is not quite as easily made as with unfaked paper, but it presents no real trouble.



After producing the silks, keep them in the hand. Screw up the paper and put it on the table. In the same action, under cover of the silks, you pick a bag made for the " shower of sweets". It is filled with the same chocolate candy as used earlier. " Did you like that trick? You did? And did you enjoy the chocolate? You did? Well, hold this plate." He does so, and you finish the effect by letting the candy shower down on the plate (a paper one.)

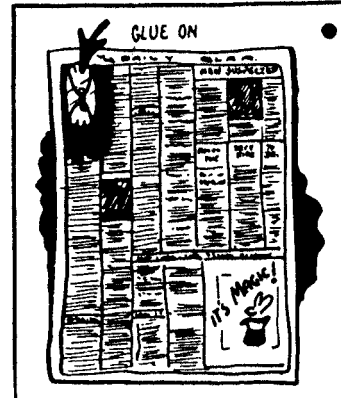
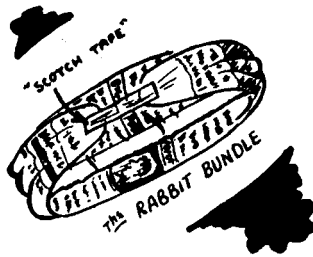
To try the trick out right away, even if you don't have a " shower of sweets" bag, have a paper candy bag full of M&M's or any similar hard coated chocolate which resembles beans. Twist the corners to keep the candy in and have the bag on your table, covered with a silk matching those in use in the trick. Have it behind something, and pick it up with the spare silk under cover of discarding the bunched up newspaper. Squeezing the bag behind the silks will cause the candy to erupt and pour out on the plate, seemingly from the handful of silks. You need two hands to do this well, but it gives you a chance to try it out right away. Then if you like it, you can check your library for the details on " Shower of Sweets".

MISCELLANY

An assortment of tricks, routines, and ideas with newspapers that will start you thinking along many lines.

BUNNY IN PRINT

Eugene Gloye



You'll be surprised what a small bundle your spring rabbit will make if you wrap him up tightly in newspaper. The small space required to conceal the spring load is the basis for this stunt which is a natural "follow-up" for the torn and restored newspaper.

Attach the rabbit bundle to corner of a full page of newspaper with glue. Show paper quickly, hand covering load at rear. Tear paper, always keeping load at back. When pieces are slightly larger than load, put them into previously flat paper bag. Now reach in, tear open rabbit bundle and produce rabbit. This routine is also good for production of spring skunk.

MARCH OF TIME

Keith Clark

In my estimation this effect is one of the most novel to conclude the program of any magician. Picking up a sheet of paper about twenty inches square and folding it rather carelessly as he talks, the magician asks a spectator for the time. We shall assume it to be 1:28. Putting the paper behind his back, the performer tears out bits and tosses them to the floor. Finally the paper is brought to front and opened against a black background. **TORN INTO THE SHEET IS A CLOCK FACE, THE HANDS ON WHICH INDICATE 1:30!** The magus naively remarks that it has taken two minutes to do the tearing and that time is always marching on!

Obviously, this is one of those EFFECTS which will be performed in a different manner by each performer. Some may prefer to cut the paper with scissors instead of tearing. Regardless of this point, the effect is accomplished through a substitution of papers so that no individual skill is involved.

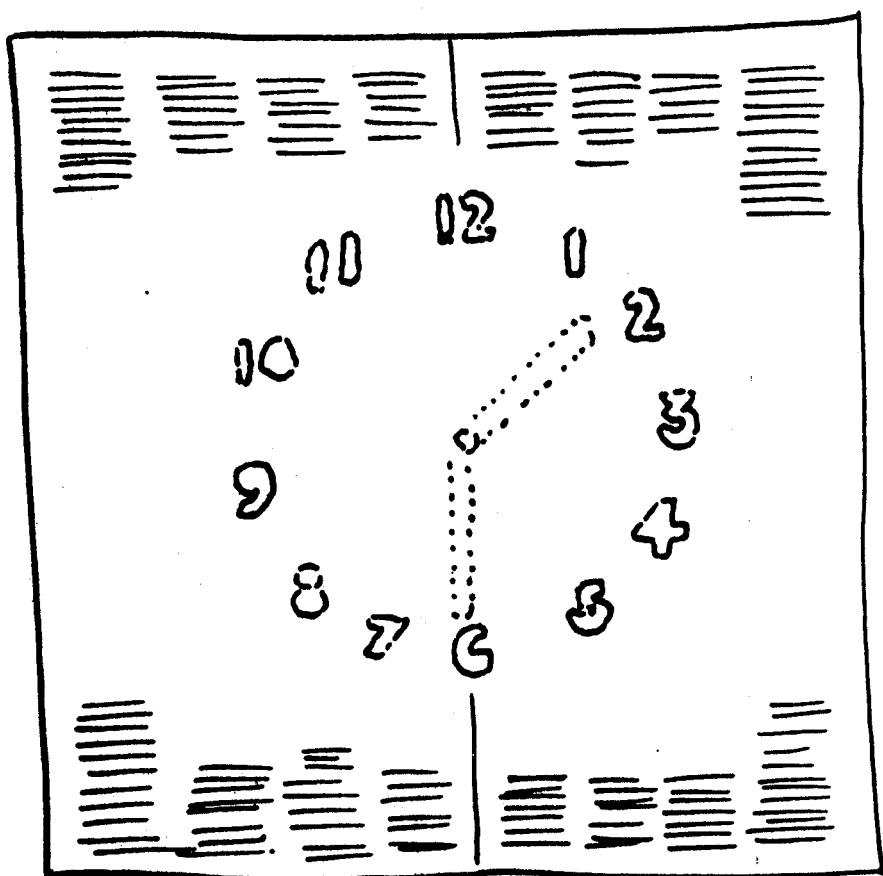
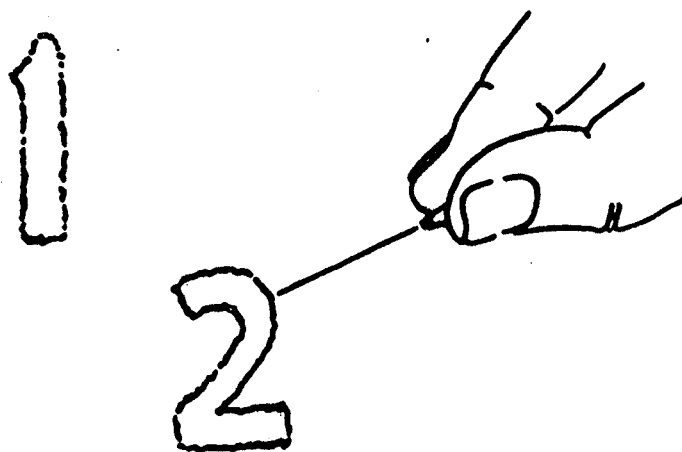
Mr. Clark used this effect in vaudeville where the running time of an act is seldom more than a minute or two either way. It is the writer's belief that any club routine can be gauged to within ten of fifteen minutes which makes this practical for use. When you have ascertained your approximate starting time, have on hand say five of the dials with the minute hand at five successive numbers which allows you twenty minutes. Many will no doubt make up a supply of dials minus hands and merely tear them in at the last available moment. Another out which comes to mind at the moment is for those who may use the trick as a routine trick rather than as a closer. In such a case they will merely use the effect during that period for which it is set. So, whenever the spectator names the time, it is necessary only to exchange the paper in hand for the one set at the next closest five minute interval and use up approximately that amount of time in the apparent tearing. This tearing or cutting should not be precise or too artistically perfect in accomplishment. And please remember that it is more a clever effect of skill rather than a mysterious trick.

For the exchanging, individual genius may again be brought to play on the problem. Mr. Clark used a double chair seat under and around it being the prepared papers folded into packets about three by six inches in size. After folding and tearing the plain sheet, it would be drawn over the seat edge to further crease into a small package, and at the same time left behind while the correct one was pulled forth. My own idea for this is to have a background of black cloth mounted on a wooden frame. Across the back at the bottom, and about five inches deep, is a loose piece forming a pocket. On the back of this piece of cloth are enough pockets to accommodate the necessary prepared dials. Have this in front of the chair and resting on the floor against the seat. When ready for the trick, ask for the time, pick up the plain sheet, and start folding and tearing, or folding and clipping. When finished, have paper (folded about to size) in right hand. Step over and pick up frame with the right hand (you are at left of it) and place it on chair seat leaning against the back. The fingers of right hand holding paper have gone in back (thumb in front) for a second, and the plain paper has been dropped in the capacious pocket. As the frame is set in place, the right hand secures the correct dial and the hand reappears apparently holding the same paper. This positively is a natural bit of business. Another possible switch coming to mind is with a variated chair servante. Retain the bag part, but elongate the clip part so as to hold at least five of the dials. With the right hand holding paper, move the chair into position by the back, and make the switch while with left hand you place any sort of background into position on the seat.

Note:

A simple way to prepare the newspaper used in this trick is to spread it on a mattress or rug, and with a pin, held as show in sketch on next page, prick the pattern of the clock, with pin pricks close enough together to perforate the paper, so that you can pull or push out the center of each numeral.

Keep the hands simple and make in the same manner as above. For further information on creating messages, patterns, symbols, etc. on paper so that they look as if torn or cut out at random, refer to "Paper Capers", a fine book by Gerry Loe. Priced at \$5.00, it is loaded with information of great value on this subject, and has illustrations on almost every page.



CLOCK FACE CAN BE MADE LARGER TO EXTEND
ALMOST OUT TO THE EDGES OF THE PAPER; BUT
BE CAREFUL TO ALLOW ENOUGH MARGIN SO THE
PAPER IS NOT WEAK AND FLIMSY.

SPOOKY PAPER

By Glenn G. Gravatt

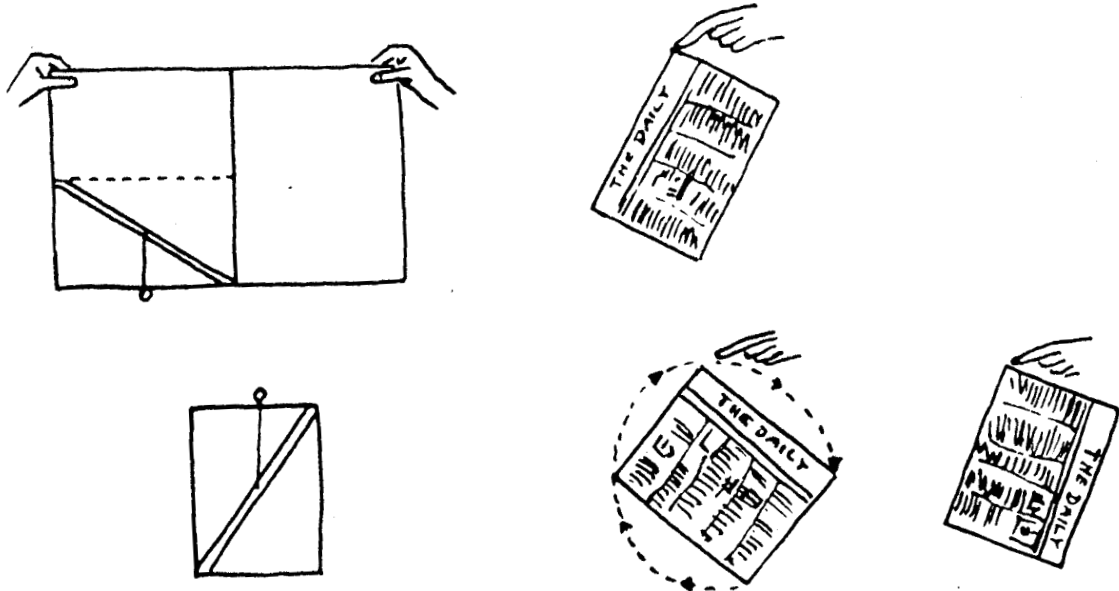
Paste a celluloid or pasteboard strip diagonally across half a single page of newspaper. Fix a thread about $\frac{1}{2}$ or $\frac{3}{8}$ inches from exact center of strip. Tie a catgut loop to opposite end of thread of a size so you can insert one finger. You must experiment to get proper length of thread.

Begin by opening out a double sheet of newspaper and tear in half, keeping prepared side toward yourself. Now tear the single page in half where it has already been folded, thus leaving the prepared piece to work with.

Insert first or second finger of right hand in gut loop and place tip of one or more fingers at edge of sheet. Paper mysteriously clings to fingers. Reverse sheet and place fingers against opposite edge. Again the paper mysteriously adheres.

Now remove fingers altogether and sheet describes a spooky half revolution in the air and comes to rest once more at fingertips. At start of this move make sure the longest half of the diagonal strip is upward and short half downward. (Remember, thread is to one side of center.) Simply remove finger from edge of sheet and it automatically revolves.

This trick uses the principle of the floating and acrobatic cane popularized by Haskell, but a newspaper is a more common object than a cane, and gives the effect an impromptu air. Perhaps a whole sheet could be used but I have personally only experimented with the half sheet as being a suitable and handy size.



AGAIN THEY RISE

By Billy McComb

Three cards are selected, shuffled back into deck. A tabloid newspaper is folded in half. Deck is dropped into fold. Paper is folded around deck at sides, forming a packet with top open. Sure. . . you guessed it . . . the cards rise out of the folded paper!

To Prepare: Paste a pay envelope, minus flap, to the top center of a sheet of newspaper. Paste another sheet of newspaper on top of first, hiding the envelope. Open end of envelope is at top between the newspaper. Put a threaded set of cards into the envelope and lead the end of thread through a hole in outer sheet. Tie a small bead on end of thread.

Fold paper with thread inside. In performance, the paper is unfolded and thread drops down between paper and body.

The paper is again folded, but this time away from the body. The deck is dropped into it . . . sides are folded over to the front. . . this forms a small packet with top open. By standing on the bead the thread is anchored, and by raising the paper the cards are made to rise.

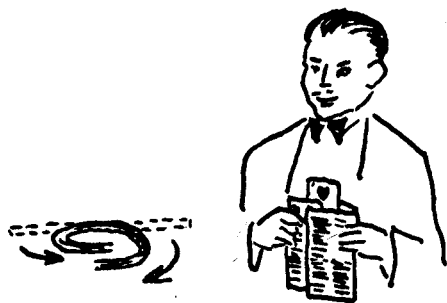
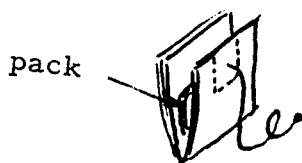
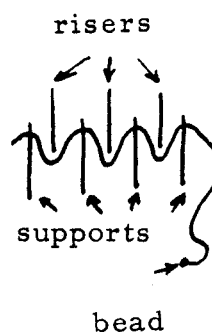
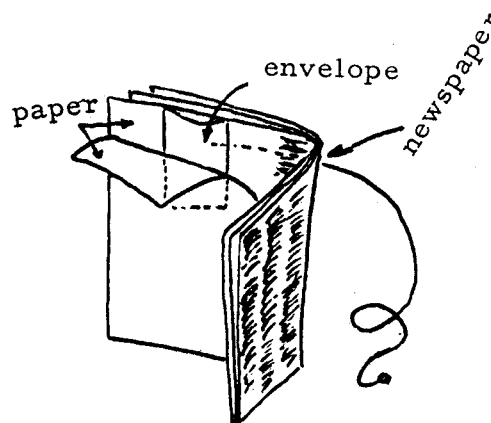


Figure above shows how the cards are threaded. The "supports" are cards which have small holes punched in the center, but about half inch down from the top of each card. Obviously, when a thread run thru these cards is slack, the "risers" will fit down between them. When the thread is pulled more taut, the riser cards will rise.

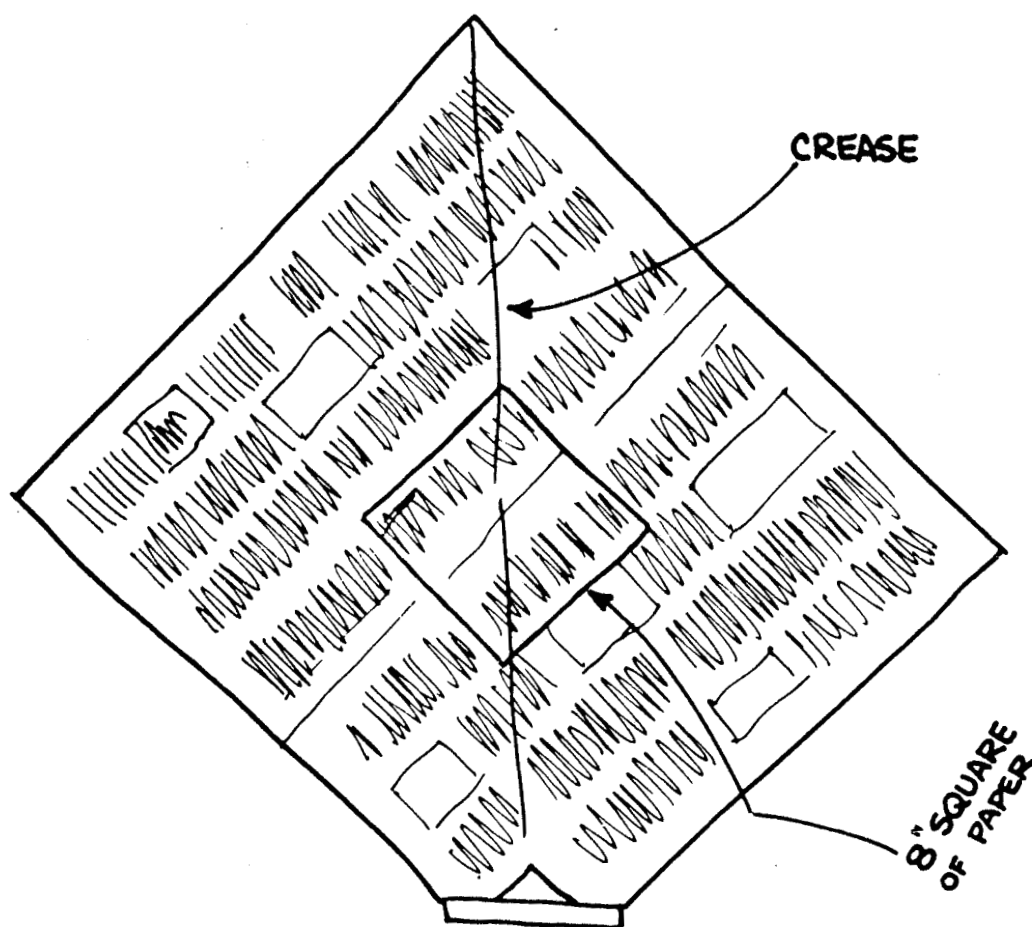
The thread can merely pass over the tops of the "supports" and under the "risers", for an easier way to prepare it, but must be handled with more care when set up for loading. Only four cards are needed to be prepared for supports, to rise three other cards.

HOW TO BALANCE A DOUBLE SHEET OF NEWSPAPER ON YOUR CHIN

By George McAthy

While this isn't easy, if you know the proper way to do it, it isn't nearly as hard as it would seem at first glance. I did not originate this stunt, but I have added a method that makes it much easier to handle. The balance itself is not hard, due to the large surface of paper. In effect a double sheet of newspaper is opened out, one corner is folded over and then folded again to give a solid surface to stand the paper on. The tough part is keeping the sheet of paper stiff and upright. Once on the chin, it is not hard to balance because as I mentioned, the large surface of paper prevents it from falling easily.

The balance is accomplished by moving back and forth under the upright sheet. You keep your eye on the very top of the sheet, and if it falls away from you you move it that direction until it is in balance again. And the same if it falls the other way. The falling of the sheet of paper is very slow because of the large surface and a movement in the right direction corrects it immediately. A few trials will show what I mean. Now, the hard part is keeping the large sheet from bending in the middle. It is weakest there because that is where a double fold is located when the paper is normally folded. It is best to use a paper that has not been read or handled as it is much stiffer.



My improvement is to glue an eight inch square right in this center section. This of course stiffens it further. Next you fold the paper diagonally from corner to corner and crease it good. Now refold the paper as it normally is, but don't crease it very much. Just fold it over and bring it out in this manner. Now to perform, open it out fully, fold over the bottom corner about three inches. This is the corner that is at the bottom of the diagonal crease. Then fold in again about half of the already turned up paper. Now this next part is very important.

Grasp the paper near the top on the diagonal crease and near the bottom also on the crease. Next sort of snap it out straight. This will make the paper rigid all along the crease. Now release the top of the paper and holding it at the bottom edge you balance it and slowly raise it up to chin height. This must be done very slowly to keep the balance. Once it is up to chin height, just slip your chin under it and take your hand away, leaving it balanced on the chin. Maintain this balance as long as you can and then let the paper fall and take your bow.

A good line to use when you have it in the balance is: "If you are going to applaud, you better do it now, because I can't keep this up here all night." This stunt, always gets a big hand, and I am sure you will find it worth the trouble it takes to master it. After you have become more experienced, you will be able to do it impromptu.

SIMPLE NEWSPAPER TEST

W. G. Prunty

No new principles are involved in this little effect, and there is little enough for the performer to worry about. It is the sort of item that can be added without difficulty to any standard act or presented informally--even, for instance, on holiday, if the performer has a slate and chalk and a pack of cards with him. It goes like this.

Handing a couple of recent newspapers to a spectator, the performer takes up a slate, shows it back and front and declares that he is about to make a prediction on it. He writes something with the chalk and without showing the message lays the slate aside. After that the helper is given the choice of newspapers, being told that whichever one he chooses will be the one used.

A shuffled pack is then offered a second spectator for cutting. He upturns the cut and places it on the lower half of the deck, thus marking the point at which the cut was made. When the pack is then spread, three other folks are invited to take a card each from the top of the facedown cards. The first whispers the value of his card to the holder of the newspaper, who turns to the page of that number. By the values of the other cards (also communicated to him), he locates a column and a line. He reads that line. When the slate is turned, the performer shows that the chosen line has been written word for word upon the slate.

From the description you can, of course, make a fair guess at the working. The performer locates suitable lines in identical position in newspapers A and B. The line from newspaper A he writes on his slate; that from newspaper B he memorises. He covers the message on the slate with a blank flap.

In order on top of the pack he places the three necessary forcing cards. If the "predicted" lines are on the third page, in the fourth column and ten from the top of the column, then his cards will be a 3, a 4 and a 10. And with that his preparation is complete.

When he comes to perform, he writes on the slate flap the memorised line from newspaper B, afterwards setting the slate aside, flap side down. He then has to notice whether the spectator chooses A or B newspaper, so that when he takes up the slate again he may know whether the flap has to be left behind or not. In shuffling the pack he is careful that the top three cards are left undisturbed. The pack is offered for cutting, and the cut half is reversed on top of the others. Then, in carrying the pack to another part of the company, he reverses it. Thus when the pack is spread, the three cards are in forcing position, and everything moves straightforwardly to the conclusion.

EXPERIMENT IN AURAS

By Ray Hyman

Performer makes a few preliminary comments about the new book "Adventures In The Supernormal", in which the world famous medium, Mrs. Eileen J. Garrett, claims that she sees people "not as physical bodies, but as if each were set within a nebulous egg-shaped covering of his own". Garrett attributes her psychic powers to the fact that she has learned to observe the irregularities in this transparent covering which correlate with changes in a subject's mood.

The performer then presents a slate duplication effect as a "test" of Mrs. Garrett's electromagnetic explanation of clairvoyance.

Materials: A standard size newspaper.
Two slates (I use the 50¢ schoolboy slates, 7 1/2 by 10 1/2".
Larger slates may be used.)
Chalk and elastic bands.

Preparation: A doubled sheet of newspaper (four numbered pages) is folded in half, making its size approximately 16 by 11 1/2 inches. Fold this packet in half once more, making a packet one-fourth the size of the ordinary newspaper page (about 8 1/2 by 11 1/2"). Reopen this last fold and cut an egg-shaped window out of the right-hand fold (This window will go through four layers of paper -- See Fig. 1)

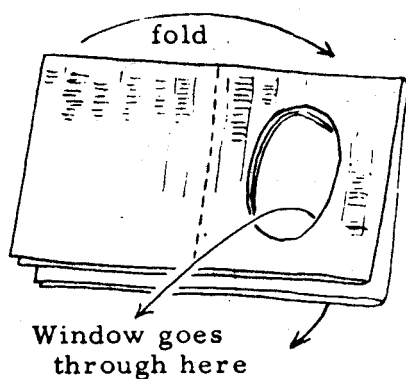


Fig. 1

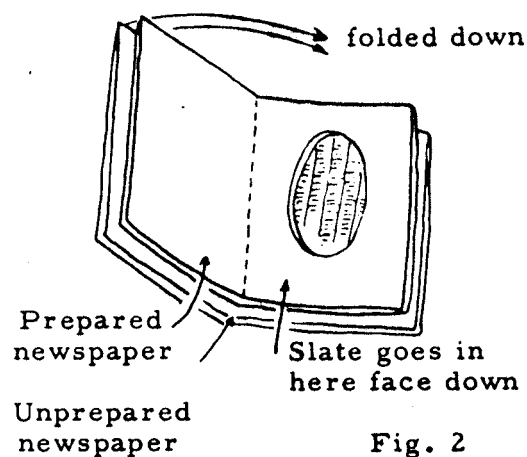


Fig. 2

Refold this sheet. Fold another sheet in the same manner. Slip the prepared paper, window-side down, into the unprepared page (See fig. 2). This will look like part of a folded newspaper.

Routine:

1. Performer draws a large oval on one of his slates. Showing it to the spectators, he explains that this oval will symbolize a human aura or transparent magnetic covering.
2. He hands the slate and chalk to a spectator telling him to mentally visualize an acquaintance surrounded by an egg-shaped magnetic covering. To symbolize this, the spectator secretly prints the name he is thinking inside the oval on his slate.
3. "The acid test of the existence of such an aura," the performer lectures, "is to see if it is capable of penetrating a simple physical covering."

Performer picks up his prepared newspapers and opening them slightly, has the spectator place his slate face down inside so that the writing side faces the cut-out window (See Fig. 2). Spectator, of course, has been previously cautioned not to allow anyone to glimpse the written name.

4. Holding the paper-covered slate vertically in front of himself, the performer explains that the success of the experiment depends upon making sure that the slate is completely wrapped. Hence, he strips off the outer (unprepared) newspaper and refolds it over the slate so that its vertical folds open in the opposite direction to which the prepared newspaper does (See Fig. 3.).
5. Meanwhile, performer has plenty of opportunity to read the name thru the cut-out window.
6. Having completed wrapping the slate, performer snaps a few rubber bands around slate and paper coverings and hands this packet to the spectator to hold.
7. Performer has the spectator stand and hold his wrapped slate vertically in front of himself.
8. Performer takes another slate and draws an oval on it.

"You will notice that this oval is a duplicate of the one I previously made upon the spectator's slate. Since both ovals symbolize the same aura, I should be able to obtain an image of the person whom the subject has chosen to place in this aura."

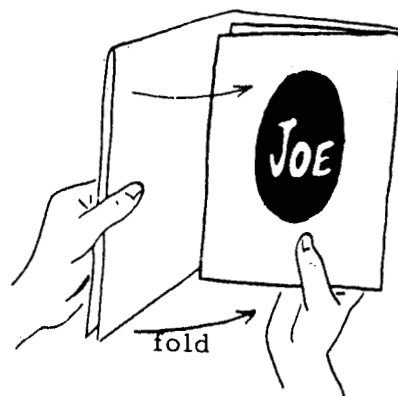


Fig. 3

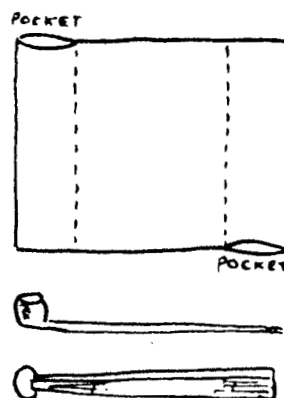
9. Performer concludes by writing in the name spectator has written on his slate. Both slates are shown to contain the same name.

NOTE: An effect such as this is effective to the degree that the performer's patter and dramatics interest and entertain his audience. The deception is only an incidental factor.

OPIUM PIPE

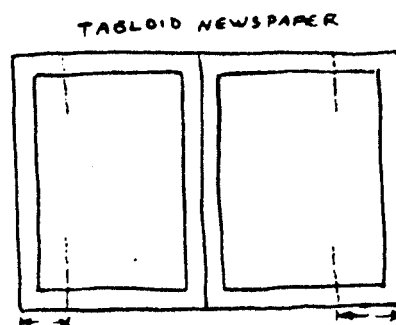
Alfred Herremann

The Effect: The curtains open revealing a Chinese (YOU) drowsily reading a newspaper and smoking an opium pipe. There is a knock at the door . . . magician quickly folds the paper around the pipe, putting it on the table. He ambles to the door, admitting a policeman . . . the "bluecoat" sniffs the air, looks wise, then over the scene, and spots the bulge in the paper. With a knowing leer he snatches it up and eagerly opens it . . . to find only a Chinese fan and no trace of the pipe. Throwing them on the table in disgust, he leaves. Whereupon the Chinese (still YOU) opens the paper and takes from it the pipe . . . the fan is gone! Resumes smoking the pipe and as the curtain falls he is HOPPLY dreaming that he is a magician.



The Method: Have you guessed that it's all in the newspaper? How right you are. Take a gander at the drawings and you will see how easy this variation on the change bag is to make. Use a couple of Chinese newspapers pasted to a stiffener of flexible cardboard - making pockets as shown.

For flatness, the pipe should be a fake, cut out of heavy bristol board. The working is apparent from the description above.



STRIP TEASE

By Jesse Schimmel

This trick has been a favorite with magicians for quite a number of years. In fact, ever since Ching Ling Foo puzzled everyone with his method. I do not know exactly what gimmick he used, but most magicians nowadays use a thumb tip to hold the duplicate strip at the start and to get rid of the pieces at the finish.

In the following method, no gimmick of any kind is used. The magician's hands are empty at beginning and end of the trick.

Effect: Magician shows a strip of paper about 18 inches long and 1 inch wide. He shows his hands freely so that all are convinced he holds nothing but the strip of paper.

Very openly, he tears the strip into pieces; and then, taking the pieces one by one, he crumples them together and places them in the hands of a spectator. Again he shows his hands for close inspection and then, taking hold of an end, he draws the strip out of spectator's hands in one long piece as at first.

Preparation: Make a strip of white paper (about 18" long) by cutting the white margin from the side of a newspaper. Fold this strip so that it is divided into 3 equal parts and press creases firmly. See Fig. 1. Now, for about 1/2" on each side of both creases, apply rubber cement; turn the strip over and apply rubber cement in the same way on the other side. Place the strip thus prepared on your table and you are ready to perform the trick.

Procedure: Pick up the prepared strip of paper and tear off 1/3 at the first crease. Show this and drop it on the table. Next, tear the remaining piece in half, also at the crease. Drop one piece on the table. Display remaining piece and drop with other two.

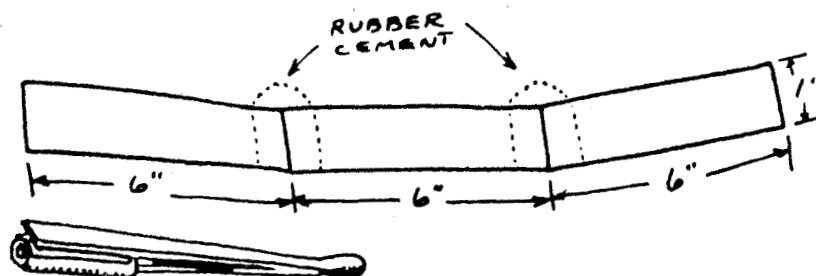
Now, pull back both sleeves and rub your hands together and then display them back and front, fingers wide apart.

Pick up piece No. 1 by the unprepared end and then take it in left hand, by that end, between thumb and fingers. With the back of left hand towards the audience, crumple the paper -- beginning at the upper end -- until the prepared end is drawn up and lies against palm of hand.

With right hand, pick up piece No. 2 by one end. (Both ends, you remember, are coated with rubber cement.) Place the end you are holding into the left hand being careful to attach it to the prepared end of piece No. 1. At once, begin crumpling this piece in the same way you did with piece No. 1 until its lower end is drawn up into the palm.

Take piece No. 3 by prepared end and place it in left hand attaching it to prepared end of piece No. 2. Crumple this piece up in the same way as before so that the whole strip is now in a loosely crumpled ball in your left hand. Advance toward a spectator and have him hold out his hands cupwise. Drop the crumpled ball of paper into them. Immediately display your hands to him, fingers wide apart and, turning them, show both sides thus giving convincing proof that they are absolutely empty.

Take one end of the strip and, slowly, draw it out all in one piece as at the beginning.



BURNT & RESTORED PAPER STRIP

Assuming that the above trick has been done as described, magician takes a match, ignites it and sets fire to the paper. From the ashes he immediately reproduces the strip of paper intact as at first.

Preparation: Of course, a duplicate strip is required here but the gimmick is a very ingenious one. Take an ordinary kitchen match, split the non-striking end for half of its length; roll a duplicate strip of paper and insert one half of match into center of roll as shown in Figure 2. As will be seen, the split end of the match will hold the roll securely. This gimmick thus prepared can be carried in the pocket indefinitely without fear of its becoming loose or unrolled.

Place the gimmick in your right lower vest pocket or in the small change pocket on the right hand side of your coat.

Procedure: After having restored the strip of paper as described above, display it by holding the upper end between left thumb and fingers, the rest of the strip dangling. Insert your right thumb and two fingers into vest or coat pocket, as the case may be, and bring out the match holding the rolled strip between the tips of thumb and first two fingers. You can hold your hand up, palm towards audience -- at close quarters--without the least fear of the strip being seen. Strike the match and apply the flame to lower end of prepared strip. As it burns, blow out the match, push it free of the rolled strip with your thumb and drop the match on the floor or any convenient receptacle.

While the last of strip burns to ashes, bring your right hand up to left hand and, immediately, draw out the strip to its full length. Once again your hands are perfectly empty except for the restored strip and can be displayed to the audience, fingers wide apart and palms outwards.

If you want to make this trick seem perfectly impromptu, you can cut the margin from a loose sheet of paper which may be lying on your table and which you have prepared before hand with the rubber cement.

NEWSPAPER STUNT

This is a funny stunt to do when playing house party shows, or entertaining with close up magic. With some sheets of newspaper handy which you have been using, ask for a volunteer from the group to do a very simple thing - "just to fold up a sheet of newspaper".

Hand the person a sheet of newspaper and say that you bet he can't do a simple thing like folding a sheet of newspaper a number of times - in fact you're willing to bet he can't fold it more than seven times.

Of course the spectator scoffs at this and is willing to try. Each time he is to fold the paper in half - that is - double it over. He will double it over for the first fold, then, without opening that fold, double it over again, etc. He and the other guests will be surprised that he can fold it nicely up to the seventh fold, but never the eighth.

Another challenge bit is the tearing in half of a big city Sunday newspaper - the New York Times, the Los Angeles Times, the Chicago Tribune or the like. It is conceivable that some weight lifter might be able to tear thru it in one rip, but chances are the average person couldn't even begin. You have several copies, or at least two. Your copy has been torn from section two down thru the rest of the sections, the tear in each section running from about an inch short of the top and bottom edges (so it won't be seen from the stacked up edges when the paper is lying folded, ala newstand style).

The tear is put in by taking each section, folded in half, and starting at the fold, tearing to within an inch of the top (which means also the bottom, since the paper is folded). Tear right down the middle of the page.

Return all sections neatly to their position and make the newspaper look just like an untouched one. Have it on the bottom of the pile of two or three that you will use. Hand out the others, and hold yours in your hand, or under your arm, while they try.

Then, grab your paper by the edges (top and bottom being together) and position your hands so they are one on each side of the tear you know to be inside. Make a strong twisting motion, which should get you thru the one inch or so of untorn paper, and then you have only to tear down thru the section one thickness. Do it fast with plenty of movement, so nobody catches on to the preparation. Then hand out the two halves, and of course there is nothing to see to give away the stunt.

Two joke lines for this stunt: "I did this stunt the other night at a party, and one of the fellows volunteered right away. He couldn't tear the Chicago Sunday Tribune and he felt pretty bad. He said, "I can't understand it. I always used to be able to tear the Sunday paper in half back in my home town of Peanut, Ohio."

"I do this trick better with the New York Herald. I don't care for the Times -- times are tough!"

PAPER ROUTINE

John McArdle

Nothing in this routine is new, unless the method of presentation and the logical sequence of effects can be so considered. I have met with satisfactory acceptance of the routine on several occasions and I offer it in the hope that it may serve to suggest other and better routines.

Effect: When the curtains open, the performer is seen to be deeply absorbed in the first page of a full sized newspaper. At his right is a table upon which are other sections of the paper. Apparently realizing with surprise that the audience is waiting, the performer apologizes, explaining that he was so interested in certain news and advertisements that he did not notice the rising of the curtain. This is a natural lead into showing the paper freely on both sides, calling attention to headlines and prominently displayed advertisements, so that when the paper is torn and restored later the audience will remember then and note that the restored paper carries the same headlines and advertisements.

This first sheet the performer folds and lays it upon the table at his right. As he puts it down he lifts up the second section, leaving the first sheet covering the remainder of the papers on the table. This second section has been prepared for the production of a few articles of women's intimate apparel. (The method I use is to enclose the articles in pockets pasted into the paper so that both sides of the advertising section can be shown.) He remarks that a notable feature of this particular paper is that it is unnecessary to go to a store to do your shopping. You merely look for the article desired in the advertisement, as, for example a display of women's apparel. "It says here,

big sale of brassieres, half off." At this point the performer tears the paper over the spot and pulls out a lady's pink brassiere. Other articles can be produced with suitable remarks, such as: "Here is an advertisement for silk stockings and I suppose you all know why a lady's stocking is like a baseball game. It's because all the fans like to see a run in each." After the production of two or three articles, which are thrown on the table, the paper is crumpled and thrown into a waste basket.

The performer next picks up the first paper, at which he was looking when the curtain rose, and you will recall that this paper was shown very thoroughly. As he picks it up, however, he takes with it the second part of the torn and restored newspaper (I use the Al Baker method) and the paper can be torn and restored and then shown on both sides, attention being called to the display of advertising previously mentioned. He folds the paper and puts it aside, explaining that he uses it over and over again.

There is now lying on the table a single sheet of a full sized paper under the right hand part of which rests a torn-paper-to-bouquet load. The left hand column of the sheet has been treated with clippo. The performer does not raise this section, but says: "This entire paper is practically indestructible as I will now demonstrate." He cuts from the sheet the left hand column and then proceeds to work the clippo effect by cutting the paper several times showing that it still remains whole.

In conclusion, the performer picks up the sheet from which the column was cut, securing the bouquet load with it. He then tears up the sheet, throws it into the air where it turns into a bouquet.

PAPER ROUTINE II

Walt Kaeber

The performer exhibits a piece of blue tissue paper; he tears it into several pieces and rolls it into a little ball, blows upon it and it's restored. Then the performer picks up another piece of paper, a red piece, freely shows both sides and lights the paper and it falls to the stage and upon his command the paper slowly rises; that is the ashes, and he grabs the rising ashes and the red paper is shown to be restored. Last he reaches into his breast pocket and exhibits a column of newspaper, freely shows it, folds it into half and proceeds to snip it, cutting it into bits; upon opening the paper, it is shown to be restored.

SECRET: 1 -- Blue paper about 1 inch wide, 8 inches long, prepared a la Chinese Laundry ticket, 2 -- Red Paper, Abbott's Ashes, 3 -- Will de Sieve's Clippo.

ROUTINE: Have three pieces of paper on table, have "red ashes paper" loaded into end of match box. The Clippo paper and scissors in the breast pocket. Patter along as follows: As you all know that the Chinese are a clever race of people and they have invented a paper that

you can tear one piece another, etc., and roll it into a little ball (Show rolled up paper freely) and the Chinese blow upon it (Blow) one, two, three times, upon opening the paper ball, the blue paper is shown to be completely restored. (Pick up red paper from table and show both sides). "And the people in India have also invented a paper, a red piece of paper. And they believe in cremation, that is, they love to BURN THINGS."

While talking, reach over on table with left hand, pick up match box, strike match, close box and get load in left hand and continue holding first piece of red paper, light it, let drop to floor, tell audience to keep their eyes on burning paper; when the ashes are about to rise, say "Rise", reach out to get ashes and show paper completely restored. Now patter, "And I must not forget the people in the United States. They are a very clever race, (Reach into breast pocket and exhibit strip of newspaper and scissors.) They are also a very humorous race of people and they are always cutting up." While saying this, begin to fold paper about center and cut, Snip-Snap-Snorum. Show restored. Fold paper again, show at different angle and cut into, show restored, and say that is the story of paper.

THOMAS TAMBO RINGS

Harold Thomas

It is always interesting to see what kind of people magicians are. For example, Harold Thomas, the creator of the following routine, calls Lampasas, Texas (the place nobody has heard of) his home town. He has been interested in magic since his childhood during the War Between the States.

He is also an avid collector of magical apparatus and probably has the largest collection of unusable items in the nation. He has served as Secretary, Vice President, and President of S.A.M. Assembly # 13 and as the first President of Willard the Wizard Ring, #174.

Thomas has won many magical awards including two Texas Association of Magicians' trophies for comedy magic, one for originality, and one for stage setting. He also won the award for the best effect published in M.U.M. Magazine one year - his " Man Eating Plant".

In private life he is a regional manager for a major electronic firm and resides in Dallas. His wife does magic clown work and is just as enthusiastic a magician as he is.



THE THOMAS TAMBO RINGS is a very good closing effect, and never fails to get several rounds of applause.

Needed are a set of Tambo Rings (Abbott's or any similar intermeshing rings.) Also hat coils, which can be purchased by the dozen from various

magic dealers, a full page from a regular newspaper, or double page from a tabloid, and a wand, walking stick or similar stick.

Set up:

First, read the paper. It is distracting to stop the performance to read an interesting article.

Fold the newspaper sheet in half (along the crease already in it).

Remove the cardboard core from the center of the hat coil. If you don't do this, the amount of paper tape you will be able to spin will be negligible.

Place the hat coil between the halves of the folded newspaper, next to the crease.

Place the folded paper (coil inside) the Tambo Rings, and the wand on your table.

Performance:

Pick up and display the two rings, laying the smaller one back down on your table and retaining the larger one in your left hand.

Pick up the newspaper, crease to the top, holding the paper coil within and casually show the paper " empty".

Lay the paper down on the smaller ring (it's easy to work the paper coil down into the ring during this action.)

Fit the larger ring down over the smaller one and the newspaper, forming a drumhead.

Pick up the assembled rings and tear away the excess newspaper.

Holding the Tambo Rings in left hand (if you happen to be right handed) at right angles to the body, punch a hole in the center and pull out about two feet of paper tape.

With wand in right hand, catch up tape on it and begin to spin tape by rotating hand (wand will follow) in an arc of about five feet in diameter. Continue until all the tape is spun out.

Presentation:

If it is a kid show, I introduce it as follows: " In my next effect, the magic word is _____. At the count of three (when I start spinning) I want you to say the magic word real loud, keep right on repeating it, for the more and louder you say it, the more magic you will see." For birthday parties, the magic words are always " Happy Birthday, Herman Puddledunk" (if Herman Puddledunk is the birthday child's name). At any rate, you will always get plenty of action from the kids and the adults present will lead the applause.

When performing for adults, I simply say: " For my closing effect, I will use these two metal rings and a sheet of newspaper." I often use the " Good-

night Wand", the one which unrolls to disclose me in nightgown, ready for bed - to spin the paper coil with. In this case, I unfold the wand for the end of the show.

The effect offers many chances for originality. For instance, in adult shows I use a red paper coil and introduce the newspaper as instructions for filling out an income tax form. Then I proceed to remove the "red tape" from the instructions.

One variation I often use is to substitute a set of embroidery hoops (approximately four inches in diameter) for the Tambo Rings and a roll of aluminum foil for the paper tape. This makes a very pretty production, especially under a spotlight. However, the aluminum coils are getting hard to get, as they were a World War II surplus. Magic, Inc. has yellow coils the same size which would work with these wooden hoops. Background music adds to the effect, whichever method you use. It's an all around good production and gives me a "big ending" without the use of bulky production boxes.

CLIPPO

"Clippo" first appeared on the magic scene in the thirties, and became at once a very popular trick. The name most strongly associated with its birth is that of Will De Sieve, of Sewickly, Pennsylvania. However, as time went by, various firms put out Clippo, and in the Chicago area for many years, a good grade was made by Art Felsman.

Clippo requires a lot of hand work, space, and time, if it is to be made up in volume. Also, on at least one occasion, Mr. Felsman had a flash fire in his basement, during production. For all of these reasons, in these days, it is hard to locate good, reliable sources for Clippo.

Since it works best when it is fresh, and since the most active performer only needs one strip for each show and therefore does not require great quantities in any given year, it would seem best that magicians made their own strips, as required.

In fact, many do. It is no secret that Clippo is made from newspaper spread with rubber cement which is left to dry, then lightly powdered. In quantity, the rubber cement is spread over entire newspaper sheets, which are then interleaved with brown paper, and then the stacks of alternating newspaper and brown paper are cut into column width strips with a paper cutter. Making a few strips for personal use need involve spreading cement over a single sheet, letting it dry, lightly powdering, and then spread a sheet of brown paper, and cut into column width strips with a scissors. If made column by column, it is important to have the cement clear out to the sides.

In using a sheet of newspaper 24 inches long, only the middle 12 inches is cemented. Six inches are left at bottom and top of the column untreated.

Altho popular opinion has it that rubber cement is the stuff to use to make Clippo, all experimenters will tell that you "some rubber cement works better than others" but there is much divided opinion on which brands are best.

We would like to suggest that for the individual user, a product called Liquid Dem-Latex Rubber Cream Glue is the best. Put out by Demco Library Supplies, New Haven, Conn. or Madison, Wis. No. 858 is their six ounce size. You may find it at your stationers or order it direct. The price is higher than for ordinary rubber cement, but the product is finer.

If you wonder why we do not make Clippo, refer back to paragraph two.

If this trick is entirely new to you, we will conclude this discussion by explaining how it works. The brown paper strip is pulled away when you are ready to work. It is there as a protective shield. Now the newspaper column is folded in half (rubber cement sides inside).

Hold and cut as in figure 1. The scissors is pushed between the two prepared sides, and then cut, which results in two strips of paper. Take one in each hand and show freely. Now lay the two prepared sides together, exactly as they were on the first cut, and cut again. This time as in figure two, with

cutting thru both pieces of paper, and actually cutting off about 3/4" of paper. Let it fall to the floor.

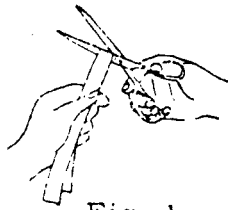


Fig. 1

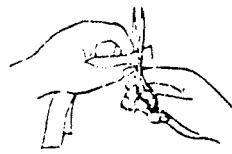


Fig. 2

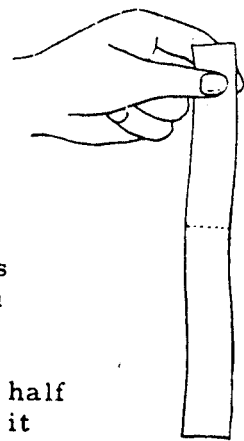


Fig. 3

Now take hold of one end of the paper as in figure 3, and give it a slight shake. It will fall down as in figure 3 and appear to the audience fully restored. (If you shake too hard, you may shake it apart, so be careful).

Now repeat the above action, starting by folding the paper in half again, then insert the scissors, cut, etc. After you restore it this time, you say: "You don't think this trick is on the square!" and again repeat it up to where you cut both sides at the same time (figure 2). Instead of cutting straight across, cut on a diagonal, and when you open the paper, it will form a carpenter's square formation. By making a sharper diagonal, you can open it out into a "V" form, which was a very popular way of ending the trick in 1944. However, don't snicker. You may be working a trade show where this would be the very thing to point up the "V - 8 engines" of the auto manufacturer you were working for. Or maybe a food company, or chain handling "V-8 juices". Or, anyone of these big corporations: Van Raalte, Vanity Fair, Varlan Associates, Veederlin, Victor Adding Machines, Villager dresses, Vornado, Vulcan Materials, etc.etc. Or a dinner in honor of a guy named Victor --- you just never know when an item can be of value to you. (Last unprepared 6 inches are passed to spectator to cut).

In this section you will find several elaborated routines with Clippo, but first some notes on the uses of Rubber Cement.

RUBBER CEMENT

Gene Anderson

In addition to having properties that lend themselves to other magical effects, rubber cement is also the ideal "stick-um" for newspapers. It is used in two ways:

1. As a "wet" cement - as with any other glue, the positions of the paper can be easily adjusted as long as the cement remains wet.
2. As a "dry" cement - both surfaces are coated and allowed to dry. Although they are not sticky to other objects, the coated surfaces cling tenaciously to one another on contact.

If the rubber cement is accidentally applied in an undesirable area, it can be easily rubbed off when dry.

Rubber cement can be obtained in any store retailing stationery supplies. The most practical method of buying it is to obtain one small bottle with an applicator brush in the lid, one large can (either pint or quart) to refill the small bottle, and a small bottle of rubber cement thinner (to replenish the volatile naphtha solvent).

CLIPPO ROUTINES

Ed Marlo

Clippo has many aliases, but the general principle and effect are the same. So if you have one, "You've got them all". It is the strip of paper or newspaper which is treated in such a manner as to automatically restore itself when cut in half.

Clippo, I think (now don't laugh) is just a bit too clean for the layman audience. By that I mean that the effect so obviously conveys the idea of no sleight that the layman, finding no other explanation, wants to examine the paper, which we, of course, hurriedly put away, thus making the audience feel that if they had the paper, they could do it, too. The repeated cutting and restoring tend only to convince them on this point. Of course we could switch papers, but why complicate a simple and effective trick. Therefore here are two routines that you will enjoy using.

When I first tried the effect the joining was easily discerned, so I pleated the paper, making the pleats a quarter inch and now even I can't find the join.

ROUTINE 1

One clippo paper and one unprepared paper rolled up loosely and palmed. The clippo paper is shown and cut in two but not restored. Roll up loosely in the other palm and then unroll the uncut one and show it restored. Now the explanation to the audience. Show that you had two papers all along and that one is the cut one and the other restored. Now to demonstrate how it is done (as if they hadn't seen you exchange the papers the first time) you roll up the whole piece and place it in your palm and then explain that just for the demonstration you will pretend that this is a whole piece and you will cut it, and then roll in into a ball. Now you show them how you deftly exchanged them so they couldn't see it, and showed the restored paper. Then the cut paper is unrolled and shown restored, and just watch their faces. There you have the Sucker Napkin effect with practically no sleight of hand. Not four papers, but two, and you don't even have to use your hat.

It doesn't make any difference if the audience sees you exchanging papers. In fact, if they do see it in the first part, it builds up for your explanation. I have never been asked to pass out the papers in this routine.

ROUTINE 2

This routine has such good comedy that no one pays any attention to the possible method. For it you will require a large telephone book, but dressed up as a magic book. (I put a title on mine of THE DEVIL'S MAGIC BOOK. Make the printing large so the audience can see it easily. Also a wand and a large transparent glass bowl. You will also need two clippo papers. One is made from plain paper, the other from the colored comic section. The magic book is out of sight, the glass bowl on the table in the audience's view, as is the wand, the two clippo papers and the "magic restorer", a pair of scissors.

Presentation: Pick up the two strips of paper and show them, then place face to face, i.e., prepared sides toward each other. Now cut thru the middle and hold two pieces in each hand. This, of course, automatically joins the colored

to the plain paper, but display as four pieces. Roll up loosely in a roll and drop from a height into the bowl. Use your magic wand, then say some magic words. Reach into the bowl and show the papers to the audience, keeping your own nose high so that you really don't look at the papers yourself. When you do look at them, you see that something has gone "askew" -- they are restored, but the wrong way.

Drop them into the bowl, and bring out the magic book. Put it on the table. Open it and apparently read from it. Now pick up the papers again, facing them on the prepared sides, so that the comic strips will be on one end and the plain paper on the other. Now cut thru the plain paper, roll up and drop into bowl. Do the same with the comic paper. Read aloud some magic words from the book, wave the wand and show the strips as originally.

The effect is enhanced by the rolling up of the paper and holding it for an instant before dropping it in the bowl. This takes suspicion away from the paper, and yet no one can catch you doing a sleight.

CLIPPO REPEAT

Bert Douglas

In this version of "Clippo" the strip of paper is cut and restored several times, accompanied by a suitable patter plot, and at the finish the strip of paper is tossed out to the audience.

Preparation: From the Want-Ad page of newspaper cut two single column strips, prepare one of the columns for the Clippo cutting, the other strip is unprepared. In the upper left vest pocket have fountain pen, fold the unprepared strip and place it under the clip of pen. The scissors is also placed in this pocket.

Patter: When I was a little boy I heard about a trick where you take a strip of paper, like this, (1) you cut the paper through center and hold one piece at the fingertips of each hand, then placing the two pieces together, very neatly, you cut the paper once more, pronounce the magic words Snip-Snap-Snorum, and the paper becomes completely restored. Now I thought that was a wonderful trick, but, of course, I was just a little boy and I didn't know how it was done. Then one day a great magician came to our city, so after the show I went around to his dressing room, and I said: Mr. Magician, do you know a trick where you take a strip of paper like this, (2) you cut the paper through the center and hold one piece at the finger tips of each hand, then placing the two pieces together, very neatly, you cut the paper once more, pronounce the magic words Snip-Snap-Snorum, and the paper becomes completely restored.

And the great magician said, Why, yes, my little boy, I do know that trick, it is a very simple one, all you have to do is take a strip of paper, like this, (3) you cut the paper through the center and hold one piece at the finger tips of each hand, then placing the two pieces together, very neatly, you cut the paper once more, pronounce the magic words Snip-Snap-Snorum, and the paper becomes completely restored.

Next evening we had a party at our home, so instead of giving my customary recitation I thought I would try the Great Paper Trick, so I took a strip of paper, like this, (4) I cut the paper through the center and held one piece at the finger tips of each hand, then placing the two pieces together, very neatly, I cut the paper once more just like the great Magician had done. . . .but. . . .when I opened the paper. . . it was still in two pieces. Well, you can just imagine how I felt, they all thought it was a great joke, and they laughed and laughed, then suddenly I realized what was wrong. . . I forgot to say the magic words. . . so I held the paper at my finger tips, pronounced the magic words Snip-Snap-Snorum, and the paper became completely restored. (Toss paper out to audience).

Presentation: (1) Fold the paper through the center, remove scissors from vest pocket, cut the paper, and replace scissors in pocket. Hold half a strip in each hand, place two halves neatly together, remove scissors from pocket, cut the paper, and replace scissors in vest pocket again, then open out the paper and show restored. Note that scissors are removed from vest pocket and replaced again before and after every cut.

(2) Repeat the above actions, but this time occasionally look upwards as if you were a small boy talking to the great Magician.

(3) Repeat the actions, but put on a funny looking moustache to represent magician, and when working the trick look downwards as if performing for the boy and make a big show and fuss when working the trick, in face, over-act and elaborate the action.

(4) In repeating the actions this time you really place the two pieces of paper back to back so that when they are cut with the scissors they fail to join and still remain in two pieces. After the cut, place scissors in vest pocket as usual, palm folded strip from pen clip, and hold in right hand. As you patter about the embarrassing position you were in, casually fold up the cut strip and exchange for whole strip, then reach into vest pocket, leave cut strip therein, and bring forth the scissors. Hold folded whole strip at finger tips of left hand, snip the scissors three times above the paper, pronouncing magic words, Snip-Snap-Snorum, then allow paper to unfold and it is restored once more. Paper is then tossed out to audience for inspection.

FISH CLIPPO

George McAthy

My Uncle came in the other day with his arm in a sling, and started to tell us about the fishing party he was on the day before. Noticing his injured arm, I said, "What happened?" "Well", he said, "I sprained it." "Pulling in a big fish?" I asked him. "No", he said, "I sprained it telling folks HOW BIG THE FISH WAS!" We were talking in "Sam So-and-So's Sporting Goods Store" (use a local name). As we were standing there talking things over, a drunk wandered in. Well, Sam's walls are lined with Moose heads, Elk antlers, and things like that. The drunk staggered up to a very large stuffed fish. He glared up at it

and turned to me, "The guy that caught THAT," he mumbled, pointing to the fish, "Is a doggoned LIAR!"

Well, we got rid of the drunk and I turned to my Uncle and said, "Now just HOW BIG WAS this fish you caught?" "Well, nobody would believe me," he said, "So I made a PAPER MODEL, just the size of it. . . . HERE IT IS." (Now you display a long narrow strip of white paper about the size of one classified column in a newspaper. You can have a fish head roughly sketched at one end, and a tail at the other end, or you can use it blank if you wish. In any case, it must first be gimmicked like the paper clipping stunt, with rubber cement, or Clippo Flukem, or material on page 90. Fold paper in half, put a coating of cement in the middle for about a distance of 8 inches. . . then a little more at each end of the strip, etc.) Just then, Joe Smith walked in, "Wait a minute," he says to my Uncle, "I was on that fishing party, and I know the fish you caught wasn't THAT big. It was about THIS size." (Fold fish in center, take scissors and cut off a chunk across the center.)

No sooner had he said that, than Bill Jones came in and said, "I was there TOO, and it wasn't as big as that. I'll swear it was about THIS big." (Cut off another chunk, and allow fish to unfold.) Tom Henry came along just then, and he said it was ONLY THIS BIG! (Cut off another chunk, only this time cut across the ungimmicked part, and you have two pieces, hold them up and show them.) "In fact," he said, looking at them, "I'm sure the fish was no bigger than one of these pieces." (As you say this, put the two pieces together again, and make another cut, close up to ends, where it has been gimmicked, so that the resulting length when unfolded, is about the length of one of the pieces you had before. In other words, you now have just a head and a tail, and not much in between.)

Just then, "Flash Bulb," the local photographer, came in. "If you want to know THE TRUTH," he said, "I was there and GOT A PICTURE OF THAT FISH. . . AND HERE IT IS. . . THE TRUTH." (Now you pull out a card about the size of a giant card, with a picture or rough sketch, of a VERY SMALL TEENIE FISH on a string, and A VERY LARGE HAND HOLDING THE STRING. Card can be under your coat, or picked up from the table.)

And so, my friends, we close with a little poem I read somewhere: "There is something that always puzzled me, and perhaps you can tell me this. . . are ALL fishermen LIARS, or do only LIARS fish?"

SHOE THAT DIDN'T FIT

Sid Fleischman & Bob Gunther

The Effect: The magician exhibits a piece of newspaper cut into the shape of an extremely long shoe -- what might be a size 26. He patters about G.I. clothing and about the time he was given his first pair of government shoes, size 26. Obviously too roomy for size 14s he took them to the shoemaker and asked to have them shortened. In Clippo fashion,

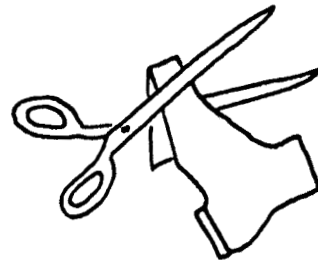
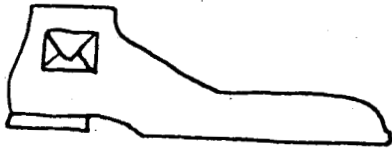
the magician shortens the shoes. Finally they approach normal size.

"But", the magician sorrowfully goes on, "after the first midnight hike, I was again forced to wear -- size 26." In his hands the shoe has grown to its original length.

The Method: Rubber cement is of course the secret. The length of the foot is painted on one side, dried and powdered. When the section is folded and the fold cut off, the severed pieces adhere.

The additional gag, wherein the shoe grows long again, is easy to accomplish. A duplicate shoe has been attached to the first one all along. When the first shoe is cut down to normal, it is folded up, and the duplicate, long shoe later unfolded.

Other than another long shoe, you may have it become a horse shoe, using appropriate patter, or snow shoe. The snow shoe invites a remark such as: "Then I was shipped off to Alaska."



THE TORN & RESTORED NEWSPAPER

The effect of the torn and restored newspaper is classic in its simplicity: A newspaper, which has been torn into small pieces, is magically restored to its original one piece. In reality, the illusion of restoring the newspaper employs the substitution of a duplicate newspaper for the torn pieces. How well this effect is conveyed to the audience depends upon how convincingly the magician can do three things: (1) Tear the newspaper; (2) "Cause" the magic to happen; and (3) Show the newspaper restored. Several methods have been devised for this, each with its own subtleties. These methods may be classified in three major categories:

A. The "held pieces" method. The torn pieces are held behind the duplicate paper while the latter is being unfolded. The major advantage is the minimal prior set-up required. The disadvantage is the difficulty of a convincing presentation. (Example: Grant's)

B. The "pocket" method. The torn pieces are placed in a pocket which is glued to the duplicate piece. This allows the "restored" paper to be shown on both sides. Considerable prior set-up and careful handling during presentation are required. If well done it can be very convincing. (Example: Slydini's)

C. The "clip" method. The torn pieces are fastened by a metal clip to the back of the duplicate piece. The major advantages of this method are the freedom of handling and the fast opening of the duplicate paper as opposed to the unfolding of the other two methods. The duplicate cannot be shown on both sides. (Example: Koran's from ROUTINED MANIPULATION, VOL. I)

By utilizing the fundamental ideas of the three basic methods, many "new" or "improved" torn and restored newspaper effects have appeared throughout the years. At least six have established themselves as standard dealers' items; these are briefly reviewed to assist the reader in further selection.

THE AL BAKER NEWSPAPER TRICK

Most of the "pocket" methods of vanishing the torn pieces are built on the shoulders of Al Baker's torn and restored newspaper. In spite of these numerous "improvements", many magicians consider the original to be the best. Indeed, its strength lies in its simplicity. Especially recommended is a production feature which is now being included in the manuscript. This very practical method of "loading" the restored newspaper provides an excellent surprise ending.

SLYDINI'S TORN AND RESTORED NEWSPAPER

The primary feature of the Slydini torn and restored newspaper is the Slydini presentation itself. Almost casual in delivery, it lends itself beautifully to pantomime and the relaxed style of most manipulative-dove acts. Extremely clever as well, it requires four duplicate newspapers for its presentation!

However, only one sheet of each is used, so many sets can be prepared from the four papers. A long-standing favorite of many.

PAGE'S TEN-SECOND PAPER TEAR

The manipulations which are required during the performance of Page's paper tear are far simpler than might be expected considering the 10 second preparation time. Altho similar tricks with greater preparation time are perhaps more convincing, this particular version permits you to do a torn and restored paper trick impromptu, without warning, and actually in less than a minute's set up.

ELMSLEY'S NEWSPAPER

This is perhaps the best of any marketed torn and restored newspaper to-date. In addition to stage use, this effect can be performed close-up and under club conditions when almost surrounded. The really unique feature is the part-by-part restoration -- one section at a time! The text looks foreboding but is really very clear if approached with newspaper in hand. Very highly recommended.

GRANT'S FOOL-ZUM TORN NEWSPAPER

Grant's version utilizes a sucker approach in which the magician "accidentally" drops a packet during the unfolding which the audience supposedly mistakes for the torn pieces and is thereby "suckered" when the "pieces" are also restored. Although the method is deceptive and the prior set-up minimal, this type of sucker item is difficult to present effectively.

NEIL FOSTER'S CENTER TEAR

This cute effect concentrates on a diamond-shaped piece which is torn from the center of the newspaper. After confetti is made of that piece, the bits are tossed inside the paper which is immediately flipped open and shown restored on both sides. It is easy to do and can be performed completely surrounded -- and almost close up! Recommended.

One torn and restored newspaper effect was invented expressly for this text. When Gene Anderson performed it for Charlie Miller, Charlie was thoroughly baffled and claimed it was, "The greatest torn and restored newspaper trick I've ever seen in my life!" With pride we present:

GENE ANDERSON'S TORN AND RESTORED NEWSPAPER WITH FLASH RESTORATION

EFFECT: The magician instructs the members of the audience to remember the pictures in his newspaper so they will be able to identify it again. After showing the pictures on each page, he tears the newspaper into shreds. Claiming he can "weld" the pieces together again, he suits action to words -- the pieces, held high in the air, visibly and instantly "become" the full-sized newspaper which is shown page by page for identification.

METHOD: In principle the clip method is used to vanish the pieces. However, the turnover of the packet has been eliminated so the audience actually does see the pieces up to the last instant. The packet and the pieces are hidden

before and after the tearing, respectively, by an extra page which is glued inside the newspaper.

To practice the effect, two packets and a clip are required.

The Packets: Prepare two folded packets as illustrated in diagrams 1 through 22. For practice purposes the papers need not match, but quite obviously duplicates are required for actual performance.

The Clip: Classically, clips were made from metal strips, but often difficulty was encountered in obtaining a non-springy metal. This can be remedied by substituting an 18-inch piece of "stove-pipe wire" (ask for it by name at the hardware store). Twist the ends of the wire together to form a continuous loop, then bend into a rectangle of approximately 1" x 7 1/2" dimensions. Glue this rectangular loop between two pieces of newspaper in a "sandwich" (see diagram on upper left side of "Torn and Restored" instruction illustration).

The size of the "sandwich" papers should be long enough to cover the wire and about as wide as the length of the packets. The writing on these clip covers must be across (parallel to the writing on the packets) rather than up and down, and the edges should be torn to resemble the torn pieces as much as possible. Glue the paper packets on each side of the clip as illustrated, and bend the clip around one of the packets.

The effect can be learned with a minimum of expended time and effort by practicing it in three distinct phases.

PHASE I: The Flash Restoration

"Pretend" that the clipped packet consists of torn pieces. Hold the packets in the position illustrated for flash restoration. Grasp corners 8/7, 6/5, 4/3 between index finger and thumb of the right hand, and corners M/N and 2/1 in the left hand. Let the packet drop and spread the hands apart. A few trials will show the simplicity of the flash restoration maneuver.

(NOTE: If the restoration packet is folded for a long period of time before the performance, it may open with some difficulty and thereby briefly expose the pieces on the left side of the opening paper. This can be prevented by "leading" the expansion with the right hand at a 45-degree angle forward. Under normal conditions this is unnecessary.)

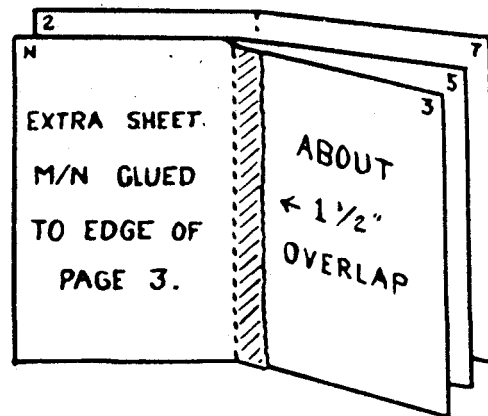
PHASE II: Paging Through the Newspaper

Showing the prepared newspaper page by page is difficult only because it is equally difficult to handle an unprepared newspaper. Practice this phase in two parts:

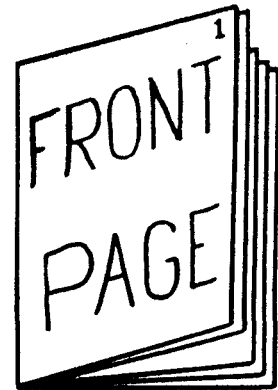
Part A: Unprepared newspaper. Number two double sheets 1 through 8 (in order to follow the diagrams more readily, substitute the letter "M" for the number "3".) Page through the newspaper as illustrated on the instruction sheet. Note that when showing (for example) Pages 6-7, the middle pages tend to hang at an angle. Compensate by grasping the newspaper differently and/or tilting the paper as illustrated: Practice with the unprepared newspaper until you can handle it easily and unhesitantly.

PREPARATION OF THE NEWSPAPER

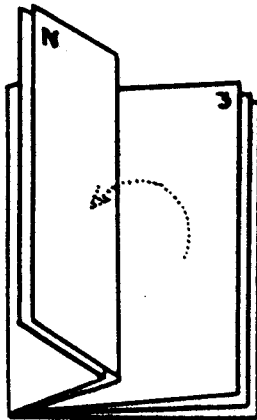
1.



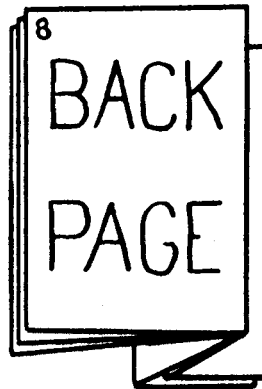
2.



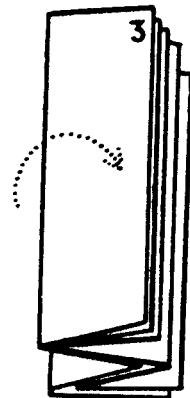
3.



4.

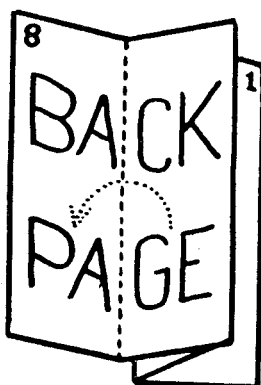


5.

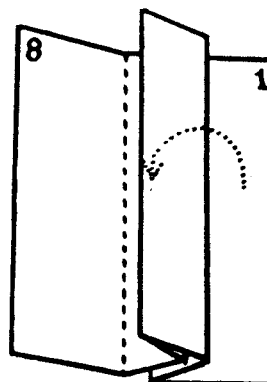


PREPARE AND FOLD DUPLICATE NEWSPAPERS AS INDICATED.

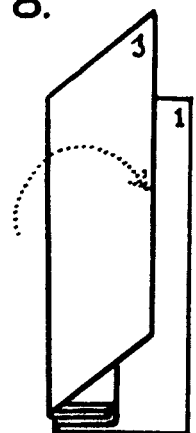
6.



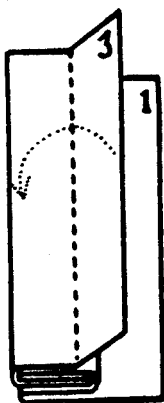
7.



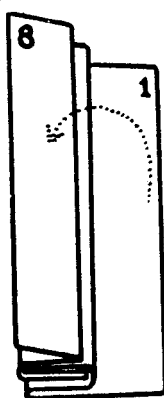
8.



9.



10.



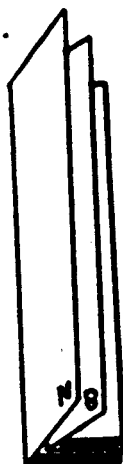
11.



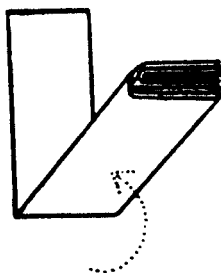
NOTE NUMBERED PAGES; SINGLE PAGES SKETCHED
FOR PICTORIAL CLARITY.

TURN PACKET (SKETCH 11) END FOR END;
FOLD AS INDICATED.

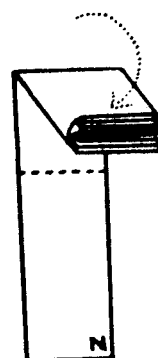
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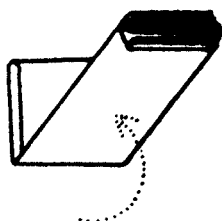
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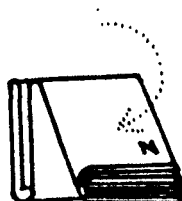
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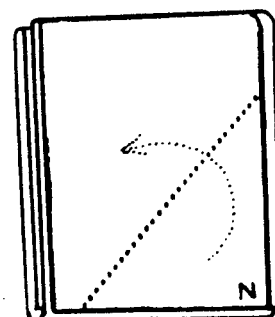
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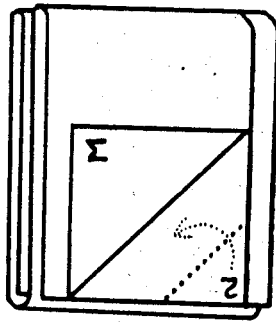


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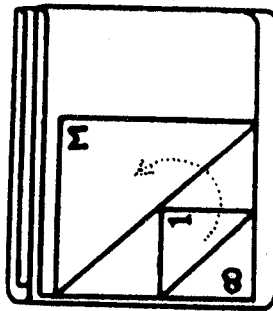


Amm

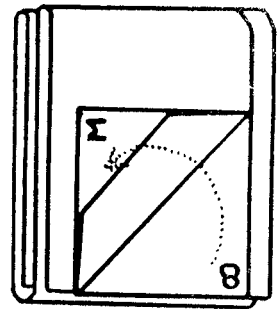
18.



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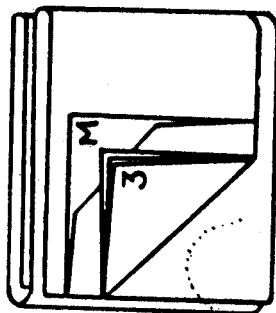


20.



FOLD CORNERS TO FACILITATE FLASH OPENING.

21.



22.



CLIP GLUES AT "A" ON BACK SIDE.

Part B: Prepared newspaper. Repeat the paging maneuvers with the papers used for PHASE I. Note that when the paper is opened to show what the audience will think is 2-3, four pages are turned instead of three, so the audience actually sees 2-M. The folded corner (1/2) eliminates any hesitation in grasping the proper corners. Pages N and 3 are never seen by the audience. By means of this principle, even bulky loads can be hidden without arousing audience suspicion.

PHASE III: Tearing the Newspaper

Newspaper is made with a "grain", i.e., it tears easily into strips in an up-down direction, but does not tear across easily. Take advantage of this fact by first tearing the paper into vertical strips. then tearing the strips into pieces. The stick-figure illustrations on the "Torn and Restored" diagram indicate one method of doing this.

Practice tearing newspapers by gluing a "load" into position on two double sheets of newspaper. Pre-creasing of the practice papers is unnecessary, as is the extra sheet. The tearing must be well rehearsed to eliminate all possible motions which indicate the presence of a load. The newspaper is most easily controlled during the tearing by "pulling" the load strip toward the body and "pushing" the other strip away. This eliminates any flopping of the packet and provides misdirection if trouble is encountered and the cover strip is accidentally torn off. The torn strips should be placed in front of the strip with the load so the performer has full view of the packet at all times. The packet itself can be camouflaged as pieces by gluing a few overlapping strips of paper on its edges as illustrated in the drawing.

Bending the Clip: The clip is covered with paper to look like a torn piece. When properly clipped, the edges of the actual torn pieces are curled around until they are the same width as the packet (overlap on top or bottom will not matter), and will completely disappear behind it on the initial "flop down" of the flash restoration.

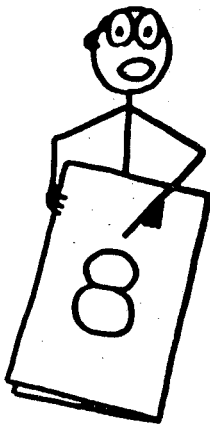
In performance it is not really necessary to cover the action of bending the clip around the pieces if the performer capitalizes on this as the "moment of magic" and informs the audience that squeezing the edges of the pieces magically welds them together in one piece. The audience will not seriously believe this squeeze-welding stuff had anything to do with the trick.

PERFORMANCE DIRECTIONS

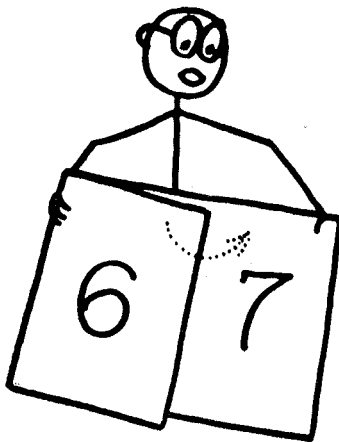
1. Page through the "four" pages, pointing out distinctive ads and pictures for the audience to recall as identification of the newspaper.
2. Tear the newspaper into strips, then into pieces.
3. Bend the clip around the pieces, claiming to "weld" them together.
4. Hold the pieces high in the right hand (restoration position). Inform the audience that the pieces are completely restored.
5. Prove the point by saying, "Look!" then grasp the appropriate corners with the left hand and flash restore the newspaper.

PAGING THRU THE PAPER

1.



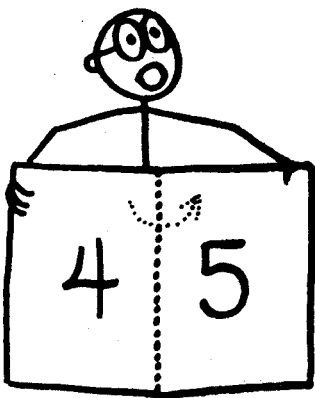
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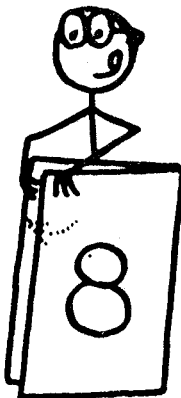
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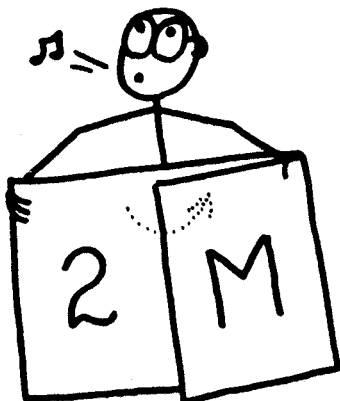
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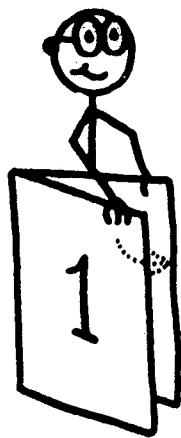
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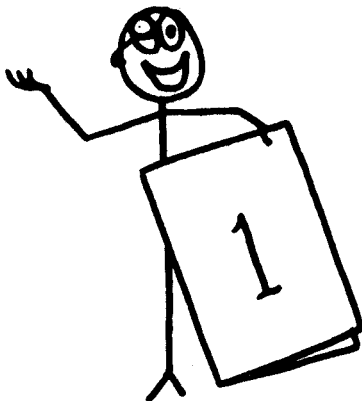
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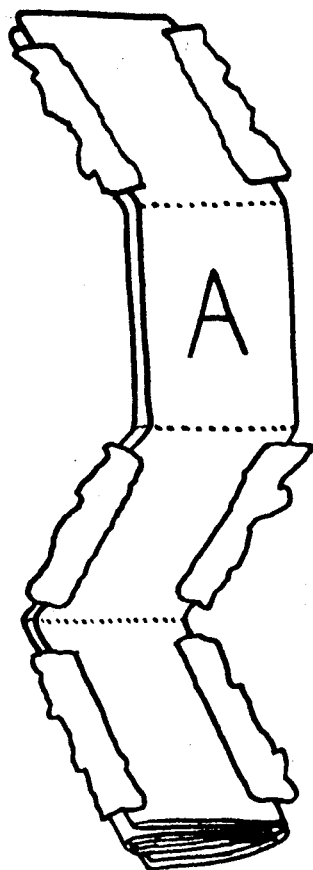
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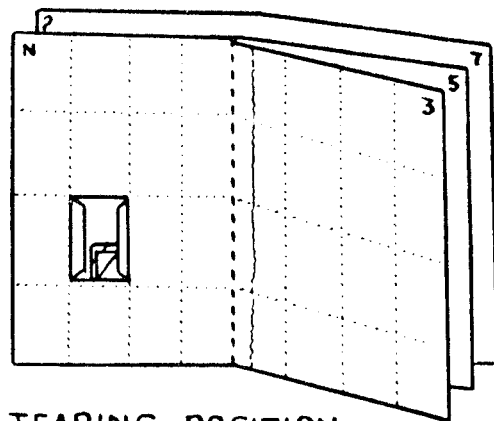
8.



Amerson



CAMOUFLAGE
GLUE RAGGED PAPER STRIPS
ON THE RESTORATION PACKET
AS ILLUSTRATED.

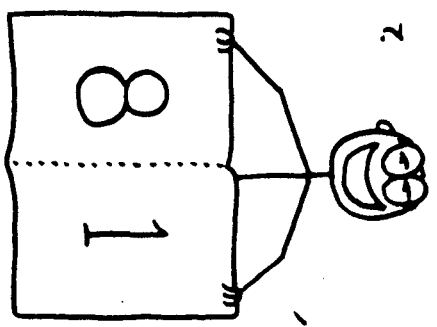
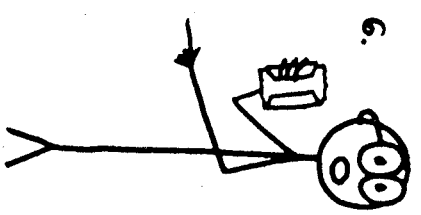
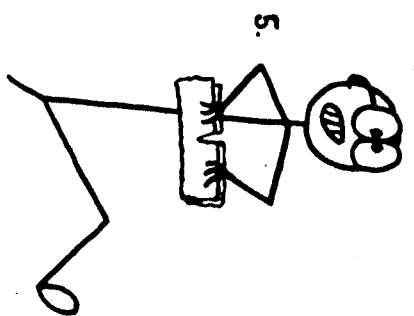
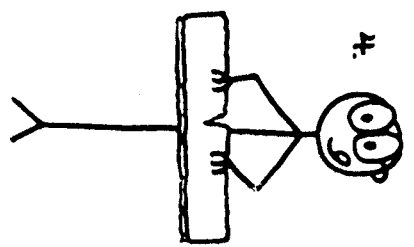
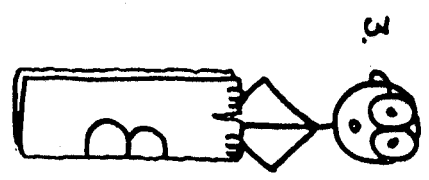
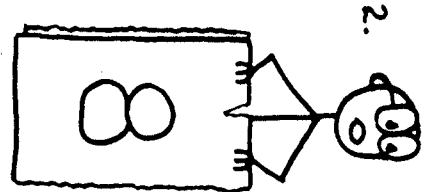
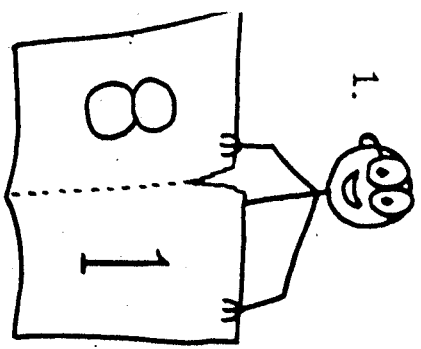


TEARING POSITION.
RESTORED NEWSPAPER
IDENTICAL EXCEPT FOR
SUBSTITUTION OF PIECES.



NEWSPAPER-COVERED WIRE
GLUED BETWEEN PACKETS.
NOTE PACKET POSITIONS.

THE ACTION



PACKET IN
POSITION FOR
FLASH RESTORATION.

Quell any attempts at applause as you must "prove" that the newspaper is indeed the very same one.

Page through the duplicate newspaper, pointing out the same ads and pictures.

Bow to acknowledge the applause.

AFTER

LADIES AND GENTLEMEN, TONIGHT I AM GOING TO PRESENT THE ILLUSION OF THE TORN AND RESTORED NEWSPAPER. IN THIS EFFECT I TEAR A NEWSPAPER INTO SHREDS AND THEN, BY THE SHEER MAGIC OF MENTAL CONCENTRATION, I RESTORE THE NEWSPAPER TO ITS ORIGINAL ONE PIECE. SO THAT YOU WILL RECOGNIZE THE PAPER WHEN YOU SEE IT AGAIN, WILL YOU PLEASE REMEMBER A PICTURE OR AD FROM SOMEWHERE WITHIN? (Page through the paper, commenting on contents if desired.) NOW... THE ILLUSION BEGINS. (Begin the tearing in a very deliberate fashion.) THIS IS CALLED AN ILLUSION BECAUSE I NEVER ACTUALLY TEAR THE NEWSPAPER AT ALL! (Say this as you rip the paper in two.

Continue tearing as you talk.) THE ILLUSION IS AIDED BY THE FACT THAT IT SOUNDS LIKE THE PAPER IS BEING TORN. SOMETIMES PEOPLE ACTUALLY COME BACKSTAGE AFTER THE SHOW AND SAY, "I COULD HAVE TORN YOU TORE THAT NEWSPAPER!" THEY ARE PERHAPS LED TO BELIEVE THIS BECAUSE THEY THINK THEY SEE SEPARATE PIECES. (Show separate pieces, and finish the tearing.) NOW WE COME TO THE MAGIC PART. (Begin to bend the clip around the pieces.) THIS IS WHEN I WELD THE PIECES TOGETHER IN A SORT OF BARE-HANDED FUSE-WELDING PROCESS. AND AS YOU SEE (Hold packet high in air in restoration position with corners ready for left hand.) THE PAPER IS COMPLETELY RESTORED!

Look at audience triumphantly as if expecting applause. "Realize" they are about to go to applaud, then say:) YOU DON'T BELIEVE ME. WELL, LOOK! With each left hand up, grasp corners, and flash restore. If applause is attempted, smile but quell it with a hand motion.) NOW! DO YOU REMEMBER THE PICTURES? (Page through the newspaper, finally holding paper in left hand. Bring right hand into classic "applause" pose.) THANK YOU!

Strong Points of This Method:

1. May be performed at any time during the act or as an emcee bit.
2. The newspaper is torn in an almost haphazard manner -- not into deliberately "nice" pieces.
3. Two double sheets are torn, thus helping to create the illusion that an entire newspaper is torn.
4. The torn pieces remain in full sight until the "Flash Restoration".
5. The torn pieces are not "unfolded"; they are instantly and visibly "restored" to the opened newspaper.
6. All pages of the paper are shown immediately after the restoration.

7. The pages of the paper handle like single pages (because they really are!).
8. Can be performed close-up for small audiences.
9. Newspaper can be folded and handled freely both before and after the performance.
10. Unique "one ahead" perpetuation feature -- only one paper is destroyed per performance.
11. Effect is self-contained -- no body or table loads are utilized.
12. Absolutely NO back-lighting problem!

ADDITIONAL TIPS

1. "One Ahead" perpetuation feature -- the working magician's dream. By preparing many identical packets from the same issue of the paper, the performer can re-set the effect quite rapidly by removing the torn pieces, applying some glue, and sticking the new duplicate packet into position. The "restored" paper will be torn in the next performance. In this manner ten newspapers will allow nine performances. As well as serving as guidelines for the tearing, the creases from the folding give the paper an "un-ironed" appearance identical to that of the restored paper.

2. Traveling kit: A small bottle of rubber cement and a ready-prepared wire clip will quickly transform the local daily into a miracle. Carry these items in suitcase and/or glove compartment.

3. IMPORTANT: After pre-creasing the papers into packets, they MUST be unfolded until before the performance. This will insure a rapid flash restoration. The packets and the clip can all utilize the "contact" principle of rubber cement so that the flash restoration packet need only be re-folded, clipped, and "contact cemented" in place for performance.

TEAR NEWSPAPER TRICK

Eddie Joseph

Since the magician's sleeve is under constant suspicion, it always pays to play up to this credence. Therefore, I never miss an opportunity of displaying it deliberately while I tell them with a straight face, that I am not that kind of a magician.

The routine for the torn and restored newspaper is an illustration in itself. Over a period of long usage, it never failed to earn me a good deal, besides the much desired element of laughter and amazement always there.

What you need: Three issues of Tabloid size newspapers. Take the first sheet from one and lay it on the table in front of you. See sketch 'A'. Now pleat each side four times in concertina fashion and press down the creases. Sketch 'B' is the end view showing the pleats. You now have a folded strip about fifteen inches long and about three inches wide. See sketch 'C'. Now pleat this strip again in folds of three inches. You will have a packet of about 3"x3". Of course, it must be understood that the dimensions I quote are from the newspapers used in Bombay, India.

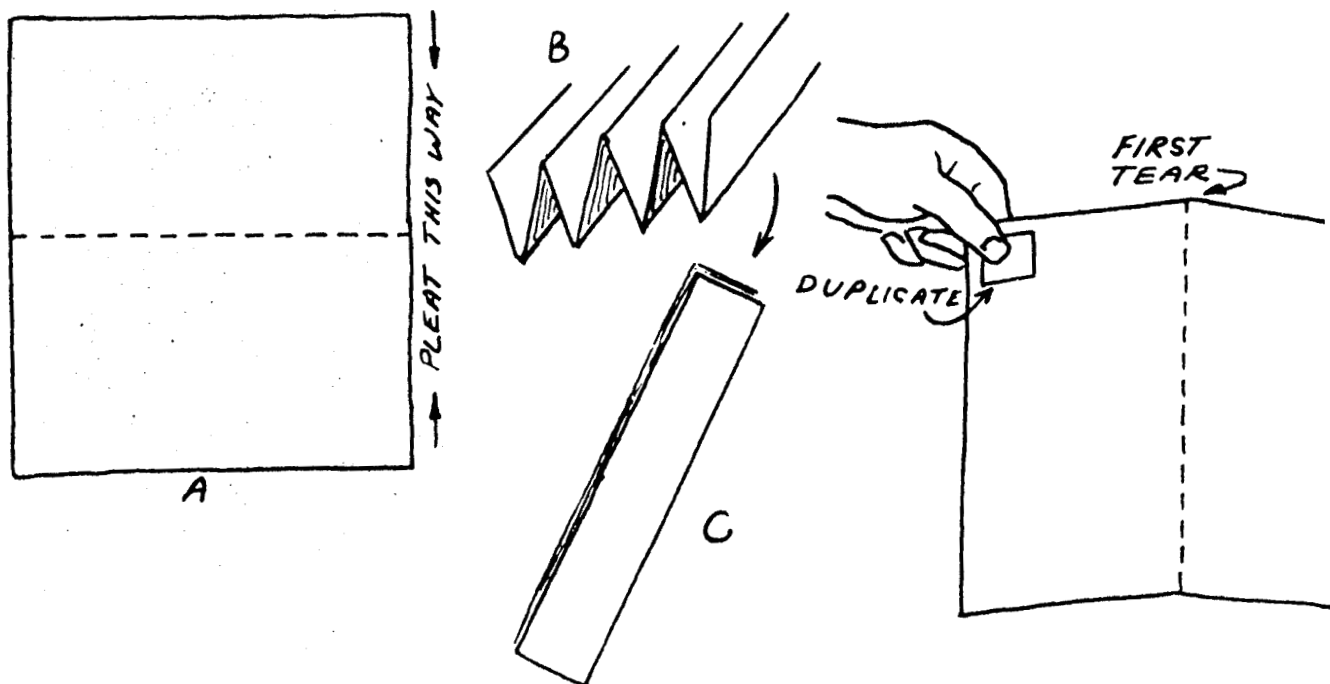
Now do the same thing with the second sheet. The prepared packet from the FIRST sheet you slip under a somewhat loose rubber band and your left arm. The rubber band is placed about a couple of inches away from the wrist.

The packet you prepared from the second sheet is left on the table hidden behind some object. Throw away the first newspaper. Now from the second newspaper you take out the SECOND sheet. Fold this again as you have done with the other two. Place this packet UNDER the third sheet of the third newspaper. The second issue is also thrown away. The third issue is left on the table and it is from this that you perform your trick.

Working: Pull out the first sheet from the issue lying on table. Tear down the center -- place the two halves together and tear again. You continue in this fashion until you have torn the sheet SIX TIMES. This reduces the size to about 2"x3" or so.

Now retain the torn pieces nicely squared -- don't be too particular -- between the tips of thumb and first finger of right. Say "I will merely pass my left hand over it and you will behold a miracle." The greater the claim, the better the show atmosphere you will manage to create.

When you say this -- move the left hand across the faces of the pieces -- quickly enough to enable the packet held in the right hand to enter the sleeve. Be it noted that the right hand must remain STATIONARY. However, as soon as the packet enters the left sleeve, the torn pieces are left there and the duplicate gripped between first and second finger. The left moves back and what you now hold in the right would be a good folded sheet.



While this action is by no means conducive to clean conjuring yet at the same time it certainly does not suggest as an act of deliberation to trip them. It merely conveys the impression that you were not quick enough that time and were caught.

This becomes a natural lead on for the repeat later. However, you appear totally oblivious to the agitation and snigger that your action had incited and begin to open out the good sheet. Show it on both sides and toss out in front. As you bend to take your bow. . . you lower the left arm and the pieces will start to fall out. Is your face red?

You now try to save your face like the Chinaman. If it had not been for that accident you would have got away with it but you must now admit that you did use your sleeve. You now take off your coat and lay it on a chair. You are about to teach them how you tried to do them in, the last time. Fold back the shirt sleeve.

Now get the folded packet from the second sheet which you concealed on the table and push it under the rubber band. Explain that is the duplicate which you will eventually exchange for the torn pieces. Now pull out the second sheet -- which must be uppermost -- from the issue lying on table and at the same time, you steal the other packet that you hid under it.

Now begin your tear until you have torn the sheet six times. Square up the pieces -- not too neatly -- the whole sheet packet is behind. Retain this packet in the right hand between the thumb and first finger as before. Tell them that this is the time for exchanging the torn pieces for the good packet under the rubber band. You start off by standing with your right side towards the audience. Let them see you push the packet of torn pieces (along with the good one behind) behind the packet already under the band. Let it go half way in. Now in continuation of the same action, you begin to turn to the right so as to bring the left

side towards them. Under cover of this movement YOU ACTUALLY BRING OUT THE SAME PACKET. Since this is done under cover of the turn, the good packet will automatically present itself to the front and the torn pieces will now remain concealed behind. In other words you do NOT disturb the original packet that you placed under the band at the outset.

You are now standing with the left side to the front, hence the onlookers cannot see the packet under the band. They accept the packet in your right hand as the one that was originally under the band.

Now open out the packet and show that the pieces have become restored. This is where the concertina fold will be of assistance. All you need do is to first open out the packet into the long strip as in sketch 'C' and then grip the outer edge of each side in one hand and pull out. The torn pieces remain concealed behind. You will find that the spectators will not pay much attention to this. In view of your explanation and actions they look upon this as a foregone conclusion. Now roll the sheet into a ball -- taking in the torn pieces as well and toss to one side of the stage.

You now get ready to create the sucker atmosphere and mystery. Say 'Of course, if I had my coat on, you would not see the torn pieces.' With these words you merely pull out the duplicate from under the band and open out. Show it on both sides and toss in front. This, in fact, you will find is the sheet that will engage their attention most, but then you were ahead of them and there is nothing left to tell the tale.

I do realize some would prefer to prepare their paper mechanically so that the torn pieces are finally left attached or otherwise concealed behind the restored sheet. I certainly prefer it this way where the pieces are kept separate and I can maneuver the duplicate whole sheet while doing the tearing. Here is a wrinkle which will go a long way in convincing that I use just the one sheet for the tear.

When doing the repeat tear, you start off by having the duplicate packet under the left thumb. See sketch 'D'. Tear down the center and extend the right hand fully to the side so that they get a view of the interior or opposite side of paper. Now place the two halves together, fold the paper in halves to form a crease -- start the tear with the first finger of the right and when separating the halves for the actual tear, you slide the duplicate under the RIGHT THUMB and this time the left hand carries the two pieces allowing a glimpse of the opposite side. Thus you alternate until the final tear.

Naturally it will need a little practice but which self respecting magician does not practice? Try it out before the mirror a few times for angles and that important ingredient which no magic book can teach you. . . . CONFIDENCE!

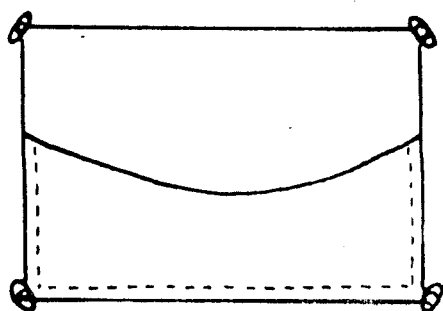
SHALL WE RESTORE IT?

Al Sharpe

This paper trick has always been our favorite -- so herein are the two or more methods as used by us at different times.

Method I: We had a small like pockette bag-not unlike a tobacco pouch, pinned under the right arm pit. In this we placed a folded duplicate of the paper to be torn.

Opening out the paper, it is shown on both sides by bringing up the bottom edge with the left hand in front of the body. As the bottom edge reaches the top the right hand drops its edge and takes the one from the left hand. Now the right hand raises the paper a few inches which covers the left hand's actions. This hand sneaks over under coat into feke pockette and brings out folded duplicate. The paper is now ripped into small pieces all the while keeping the second paper behind them. Turn the papers over and open out duplicate... Paper held as before except right hand also holds pieces. Left hand comes up, right takes the edge from left hand but also keeps the pieces allowing the edge it held to fall. Raise paper a few inches and this time left hand takes pieces and places them in feke pockette.



Two pieces of cloth, one shorter than the other, sewn together to make a pockette.

Method II: It was while at Litchfield, England that we began to use this clever impromptu method of the "torn and restored paper" effect.

Our luggage had failed to arrive for this performance, and on the spur of the moment, we found a wire coat-hanger and with a pair of tin snips we cut off a 3 1/2 length of wire. Then the ends were taped and the wire inserted inside the coat in a way to hold the inner coat pockette open. This gimmick is placed near one edge of the pockette. A handkerchief was 'stuffed' at the bottom of the pockette and this held the folded duplicate close to the top edge of pockette.

The moves and presentation were the same as for method one using the bag holder.

Method III: This idea is along the same lines as the above methods, however, it is just a little variation and quite difficult.

Using whatever gimmick you prefer, bag holder or wire pockette opener, you proceed as usual until it's time to "get rid" of the pieces. The only addition is that you have a rabbit under the coat and near the arm pit, thus as you leave the pieces in the gimmick you steal the bunny and produce him a la Harry Blackstone from the bundles of paper.

SIMPLICITY TEAR

George McAthys

It has often been said, when discussing magic methods, that the simplest way is best. With that in mind I offer a torn and restored newspaper idea, that is simplicity itself.

You show your paper on both sides before and after, in fact at the finish, you can throw it into the audience. There must be a switch then, you say. That's right, there is. And a switch that is based on a very natural move. So natural it is overlooked.

What happens? When you have torn up the paper and folded it into a square package of the usual size, you snap a rubber band over the package, and as you are about to tuck the last corner under the band, to make a neat little package, you accidentally drop it. And you then switch in the footlights, for the other package, which has a corner yet to be tucked in, just like the first package. You then complete the tucking in and subsequently unfold the paper and find it restored.

Of course it has limitations. So you can't do it on a nite club floor. But when the conditions are right, you have a real fooler, take it from me. I have used it. You have to be careful to drop it in the right place. For instance it can't be dropped so that it bounces away from the footlights, although I have done this and kicked it into the footlights as I was about to pick it up. Another thing, the dropping must look like an accident. You are fooling around in your hands, and pattering along, and you drop it.

Do it naturally and you'll fool 'em.

CLASSIC EFFECTS

AFGHAN BANDS

Gene Anderson

The derivation of the name given to this classical magic effect is unknown. The effect itself, or at least the phenomena surrounding one of the strips used in the effect, was not invented by a magician but rather was discovered by a German mathematician, August Mobius. (1790-1868).

THE MOBIUS STRIP:

The Mobius strip falls into the mathematical world of topology and is the simplest example of a one-sided surface. It is constructed from an ordinary flat strip of paper by first giving the strip a half twist and then connecting the two ends to form a closed ring.

Effect No. 1 - The strip of paper thus formed has only one side. This can be proven by drawing a continuous line with a crayon on the surface of the strip. When the line is completed and the crayon has arrived at the starting point, no edge will have been crossed and yet the line will be drawn on both sides of the paper, i.e., the strip has but one side. It should be added that the strip has only one edge as can be proven in a similar fashion.

Effect No. 2 - Cut the paper strip on the line that has just been drawn. Rather than obtaining two individual bands as would be expected, only one long band will be formed. The mathematical explanation for this is that the Mobius strip has but one edge; the cut adds a second edge -- and a second side.

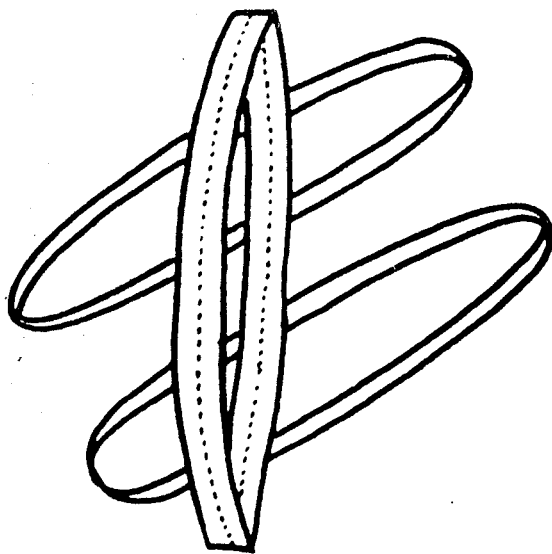
Effect No. 3 - Cut the strip again and this time two bands will be formed but rather than falling separate they will be linked together. A more impressive variation is to cut a second Mobius strip one-third of the distance from one edge. The scissors make two complete trips around the strip but only a single continuous cut. The end result of this cut is two intertwined bands -- one a long two-sided hoop and the other a new Mobius strip!

An old limerick concerning the Mobius strip is:

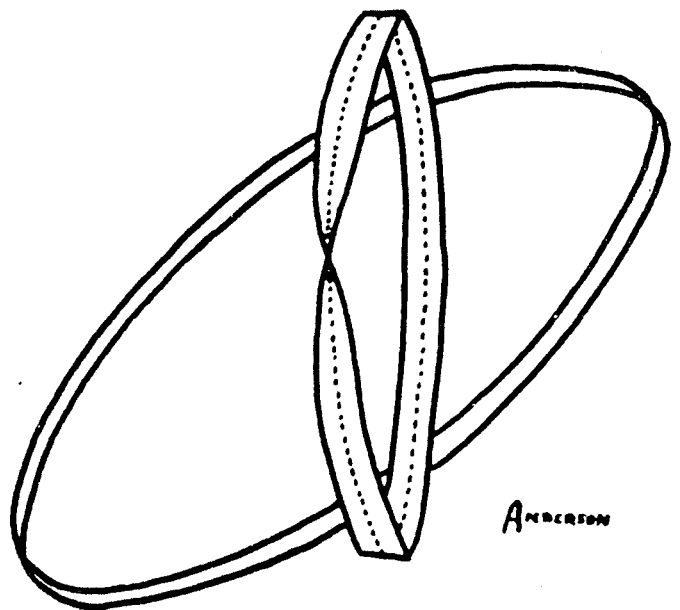
A mathematician confided
That a Mobius band is one-sided,
And you'll get quite a laugh
If you cut one in half,
For it stays in one piece when divided.

Because of the mathematical foundations of the Mobius strip it can be utilized to good advantage as an educational feature for school shows.

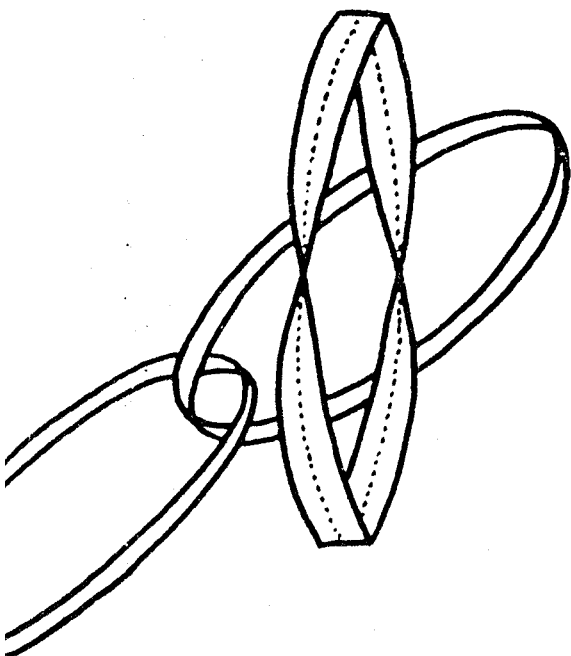
At a science fair demonstration a few years ago the author attracted



**BAND ONE - NO TWISTS:
CUTTING YIELDS TWO
SEPARATE BANDS.**



**BAND TWO - ONE TWIST:
CUTTING YIELDS ONE
LONG BAND.**



**BAND THREE - TWO TWISTS:
CUTTING YIELDS TWO
LINKED BANDS.**

attention (perhaps under false pretenses) by sounding like the barker for the girlie show with, "Hurry! Hurry! See the Mobius strip!"

AFGHAN BANDS:

The classical method of preparation for the Afghan Bands is to glue three strips of paper: the first is a plain ring glued without twists, the second has one end twisted once before it is joined (forming a Moebius strip), and the third has one end twisted twice before it is joined. If the bands are fairly long (about 4 feet) the twists will not be noticed.

A NEW TWIST

Francis J. Rigney

Most magicians are familiar with the twists of what are called in the profession, AFGHAN BANDS. The first band is merely a simple loop of ribbon, silk or paper, made by bringing the ends of the material together and joining them by sewing or pasting. The second band is made by giving the strip a half turn before joining. The third band gets a full turn.

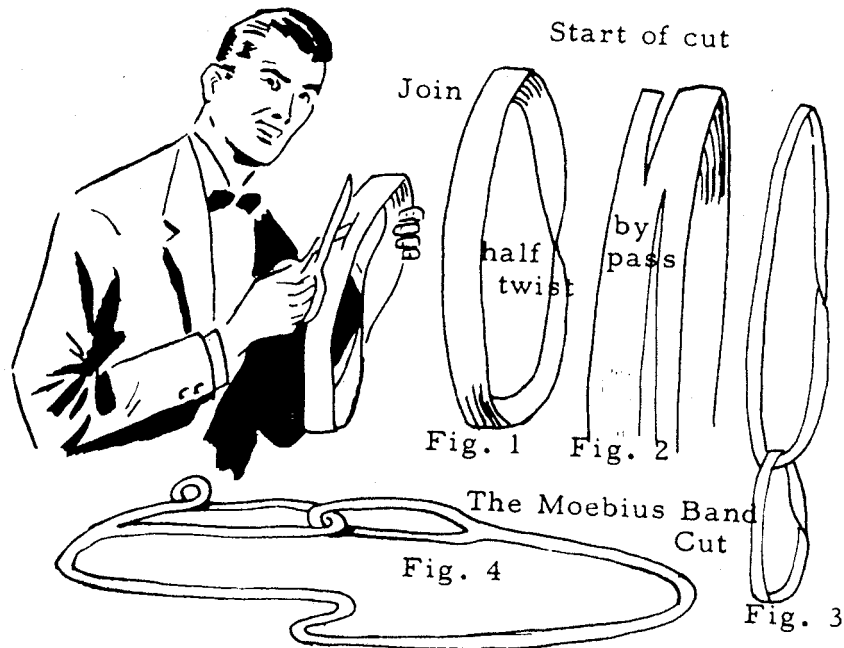
When cut lengthwise along the center, the first band becomes two separate loops. The second half twist band when cut, pulls into one large loop. The third or full twist, becomes two interlocked bands.

There are further possibilities of the second band, scientifically called the "Moebius Band." It is named after a German mathematician who, in 1858 did some figuring with a strip of paper giving it a half twist and joining the ends. When the loop was made Moebius found that the strip had only one side and only one edge!

One may prove this to his own satisfaction by marking a spot on such a loop, Fig. 1, and from this point running his finger along the band. At one point his finger will come directly under the marked spot. Continuing along the band, his finger finally comes back on top of the spot at the starting point. The same procedure may be tried at the edge of the loop.

Now as to the cutting, or if silk, tearing of the looped band. Instead of cutting along the center, start the cut one-third of the way in from the edge. You will find that you will have to go twice around the band before you will come to the place where you started. This place will be by-passed when you go around the first time, Fig. 2. The result will be a large loop interlocked with a small one, Fig. 3.

A yet stranger result will be had if you start cutting one-quarter of the way in from the edge and bypassing when you come around to where you started. You will keep on cutting ever forward in a straight line and your loop will be getting bigger and bigger, and thinner and thinner.



If you have the patience, you may cut until the band strip is not much wider than a piece of string. You will yet have the smaller loop to cut along its center.

When you reach a stage where you can no longer safely cut in the center without breaking or tearing the continuation it is better to stop and commence cutting the other interlocking loop. When you reach the point where it is likely to be too thin, stop and spread out your loops to get them untangled. You then see the surprising result. . . a large loop, the ends of which are held together by two loops. The entire strip is in one continuous piece! Fig. 4.

For a party stunt, cut a strip of paper two inches wide across two pages of a spread newspaper. Do not use the sheet end that sometimes has small holes due to the printing machine gripper. Make several of these half-twist loops. The more shears or scissors you have the more people can be put to cutting at the same time.

Allow your friends to select any loops they desire, leaving one for you. Ask them to cut along the hands lengthwise. Each, of course, will get one big loop.

Give them a little head start before you commence to cut near the edge. Your friends will be too busy to notice that you are not cutting along the center of the band. Your result will be not only a big loop, but also, it will be a big surprise.

NOTE: Philip Foxwell has an item on the market called the "Paper Race" which is the Afghan Bands, made up in very strong kraft paper, twelve feet or more long and about six inches wide. Performer shows how the bands are cut, using the fair band, then hands each of two spectators a tricked band and tells them there is a prize for the one who finishes first. Nobody can cut the band in half, because, as you know, they end up with oversize, or linked ones. Assistants could not be trusted to handle newspaper bands carefully enough, but glued together, double thickness newspaper might work. It's an idea, anyhow.

CHINESE VERSION

Louis Bertol

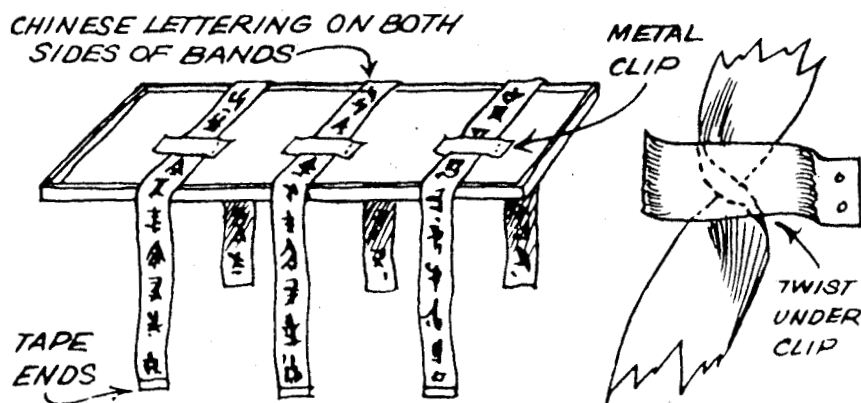
All my life in magic I have been using a trick that I originally read in Hoffman's Later Magic. What kind of trick could be so old and yet worth writing about here? The Afghan Bands -- that's what. I still do them, and think they are one of the most mystifying and amusing tricks I know. I don't use the modern cloth band idea, but I revert back to the very original three paper bands of antiquity!

However, I have made some adaptations of my own, which brings the effect into something suitable for modern usage. One is that I use a "boy meets girl" type patter; that subject has never grown old. Another is that an assistant from the audience joins the paper rings in the presence of everyone, and third, I employ a little accessory tray which makes this possible.

Newspaper isn't the ideal paper for Afghan Bands, usually, but there are ways to make it so. Big city papers, because of their presses, use rather thin and easily torn paper stock. You will find that neighborhood newspapers - some of them - are much stronger stock. So one way to overcome the problem is to get papers from your area and find the best one. Another way is to rubber cement two thicknesses of newspaper together. This gives you a stronger strip, and does not interfere with the trick.

For this trick, you can letter Chinese letters on the strips with a black felt pen, but it will be even better to get Chinese newspapers. In big cities, they can be bought in the Chinatown area, or from the out of town newsstands. In other places, ask your laundryman or any Chinese citizen to help you get some. You may find he throws one away every day.

Now about the props. The tray is quite small, being 3 inches wide and 11 inches long. Mine is flat black with a gold rim and Chinese characters put on it in gilt paint. On the tray there are three metal clips, evenly spaced and effectively concealed by the black paint and gold lettering. These clips hold the paper bands in place. I like strong equipment, so I made this of plywood, but it could be plastic, or even cardboard, with any kind of clips.



You know that of the three paper bands, two are given a twist (one a half twist and the other a complete twist) before being formed into a paper band. In this case, also, the twist is made and the twisted portion is placed under the clip on the tray, the rest of the paper hanging down and not yet made into a ring.

One end of each strip, however, has been provided with a short piece of adhesive tape for readily fastening the ends together by the volunteer from the audience.

The tray with the strips in this position is introduced as a " Ceremonial Prayer Offering". On the tray over the strips is a pair of scissors. The patter is along these lines:

"In this country, boy meets girl and very soon they marry and live happily ever after. Not so in oriental countries where engagements last a long time. The girl spends much time in the temple in ceremonial prayer waiting for the propitious moment for her acceptance to be revealed. Cutting the paper lengthwise is one of the usual ways of offering a prayer. In prayers of petition, the paper is formed into a circle so the answer may return and be manifested by a sign."

Remove the first strip from the tray - this is the unprepared one. Then invite someone, preferably a young lady, to come forward and ask her to form the ring. This having been done return the ring to the tray. Then ask her to form the other two into rings. This is done without removing the strips from the tray. Then ask your assistant to hold the tray while you continue the story and the cutting. As you know, the strips are cut lengthwise along the center of the strip which can be done very rapidly.

"When an Oriental maid prays, she is mainly concerned with a sign telling her whether or not to accept an offer of marriage." By this time the first band should be cut and you have two separate rings. Holding one in each hand display them and add: " If this happens she better not because it actually forbodes separation rather than union."

The cut band is placed on the assistant's arm. " Later she tries again. She kneels in prayer with the same petition in mind." You have taken the second band and are now cutting, the result being a large single loop. As you cut and draw the strip thru your hand, the fingers straighten out the twisted part. If done properly, the twist need never leave the hand. Looking with dismay at the result, you shake your head and say: " This is equally unfortunate - there is a mother-in-law included in this omen." This large band is also placed on the assistant's arm.

"In desperation she soon returns to the temple and bends in earnest prayer." You have started on the third band, the cutting of which results in two linked rings. " Foremost in her mind now is whether she marries or will remain and old maid.". Look down at the result with some expectation but do not immediately show the two linked rings. A bit of suspense is good here. Then say:

"You know, there was a wonderful wedding! There is no better omen than this - two lives happily united together." Hold up the two linked rings. Thank the girl, take the tray and bands, and hand her the two linked ones. " I hope these bring you a great deal of joy."

It is recommended the strips be 30 inches long and seven eighths of an inch wide.

MARTIN GARDNER ON AFGHAN BANDS

In the middle of the last Century a German astronomer and mathematician named Augustus Ferdinand Moebius discovered that if you take a strip of paper, give it a half-twist and paste the ends together (Fig. 1) the result is a paper ring with only one side. The strip became known as the Moebius strip, and the astronomer's treatise on its properties was one of the first studies of a new branch of mathematics called topology.

As every magician knows, a curious property of the Moebius strip is that a cut in half lengthwise results, not in two rings as you would suspect, but one single band with twice the circumference of the original. (If you start cutting a third of one way from the edge, instead of the center, and continue cutting until you return to the starting point, the result is one large strip with a smaller one interlocked).

If the original band is given a full twist instead of a half one, cutting down the center yields two interlocked rings of the same size.

It was not long until magicians saw the entertainment value of these paper rings. They became known as the Afghan Bands (does any reader know when and why they were called this?) and descriptions of the trick began to appear in books published in the 1880's. One of the best modern presentations, using paper rings, is as follows: The bands are made very large so the twists are not noticeable. Two spectators are each given a band and a pair of scissors. The performer takes a third ring (unprepared) and demonstrates the manner of cutting it in half to form two rings. At the command of "Go," each spectator begins cutting, with a prize offered to the person who is first to produce two separate rings. Both spectators fail of course -- one forming a single band, and the other, two interlocked ones.

Muslin Version: About thirty years ago Carl Brema began presenting the Afghan Bands using three strips of red muslin which he ripped down the center. This made the trick more colorful and also speeded up the performance. The cloth idea appealed to James C. Wobensmith, of Philadelphia, and in 1921 Wobensmith developed the method of combining the three muslin strips into one. This greatly improved version was marketed by Brema, the first advertisement appearing in *The Sphinx*, January, 1922. Harry Blackstone was soon featuring the tricks using the familiar patter about the carnival magician who produced belts for the fat lady and the Siamese twins.

Wobensmith's original method of preparing the single band is shown in Fig. 2. This was later changed to methods such as the one shown in Fig. 3 which made it easier to conceal the twists behind the hands and show the band as apparently a flat, untwisted ring.

A number of variations of the trick have appeared. In 1930 Ellis Stanyon published his "Evolution of the Afghan Bands" (it is reprinted in *Greater Magic*, p. 861) giving a number of paper variations. Hugard's

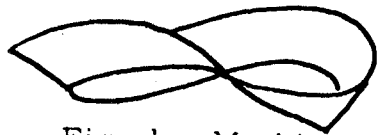


Fig. 1 Moebius Strip

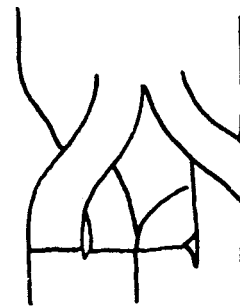
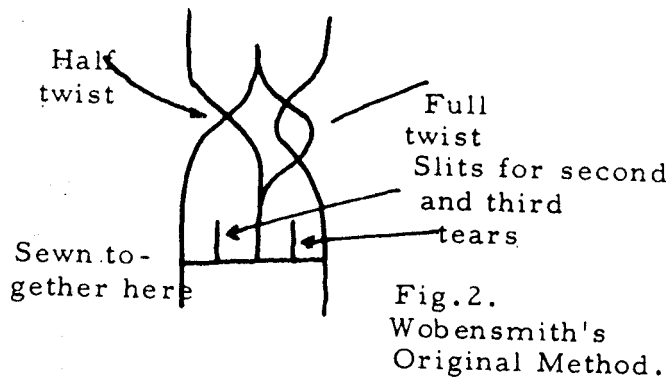


Figure 3. Modern Method

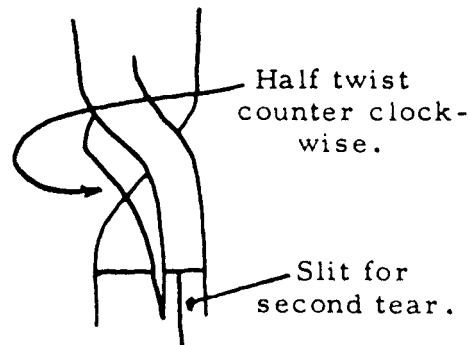


Fig. 4 Variation # 1

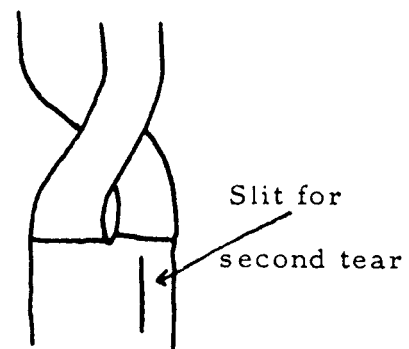


Fig. 5 Variation #2

Annual of Magic, 1938-39 describes a method of cutting a paper strip into five bands, all interlocked to form a chain (The October, 1949, Magic Wand explains the same effect in a greater detail).

Two unusual variations using cloth bands, which I do not believe have been given in print, are as follows:

Effect No. 1: The muslin band is prepared as shown in Fig. 4. The first rip produces a single band twice the size of the original. This same band is ripped again to produce a still larger single band, four times the size of the first one.

I understand that William R. Williston presented this effect several years ago to the New York S. A. M. I do not know if the method given here is the one he used, but it probably is, and Williston may well be the first to have discovered this ingenious version.

Effect No. 2: Fig. 5 shows how the muslin is prepared. In this variation the first tear gives a single large band. When this is again ripped, it produces two interlocked ones.

It will be noticed that this construction is identical with the left side of the band pictured in Fig. 3. This means that after performing the standard version, using the Fig. 3 strip, you can finish by tearing the fat lady's belt again to form belts for a pair of fat Siamese twins.

Similarly, if the left side of the original bands is constructed as in Fig. 4, you can tear the fat lady's belt to produce a belt for an even fatter fat lady.

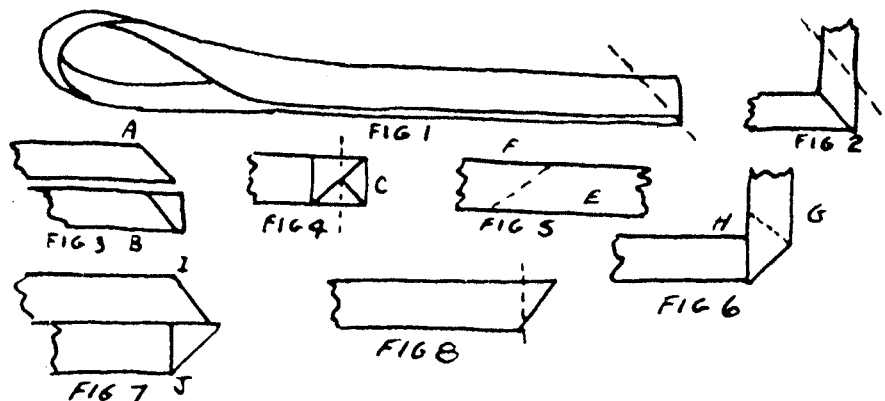
LOOK! NO TWIST!

Tommy Thompson

Like many other performers, I have used the above bands on several occasions as a competition for children, and one evening, when showing the bands previously to passing them to the two children, I overheard a remark in the audience that the bands were twisted. After experimenting with various folds, I finally arrived at the following design, which allows the papers to be shown as single loops. Let us take the band with the single twist.

Lay it on the table with the twist on top at the left end. Press right end flat, then fold top layer up across the dotted line, Fig. 1, forming a mitre and resulting as Fig. 2. Fold back across the dotted line to form Fig. 3. Point A is folded over towards you and on to B, and this is shown in Fig. 4. Fold C back over towards twisted end across the dotted line. It will be found that the paper can now be held between the fingers at the folds, and shown.

The double twist is slightly different. Place band on table same as Fig. 1, and fold point E, Fig. 5, over to F along dotted line result as Fig. 6, G comes over along dotted line to H shown in Fig. 7. I goes towards you on to J to look as Fig. 8. It only remains to fold the mitre end over on dotted line to give a square end which is easily held in fingers and shown as single twisted hand above, but without any twist. Before passing bands to the children there is ample time to straighten out the folds while explaining the procedure of cutting them.

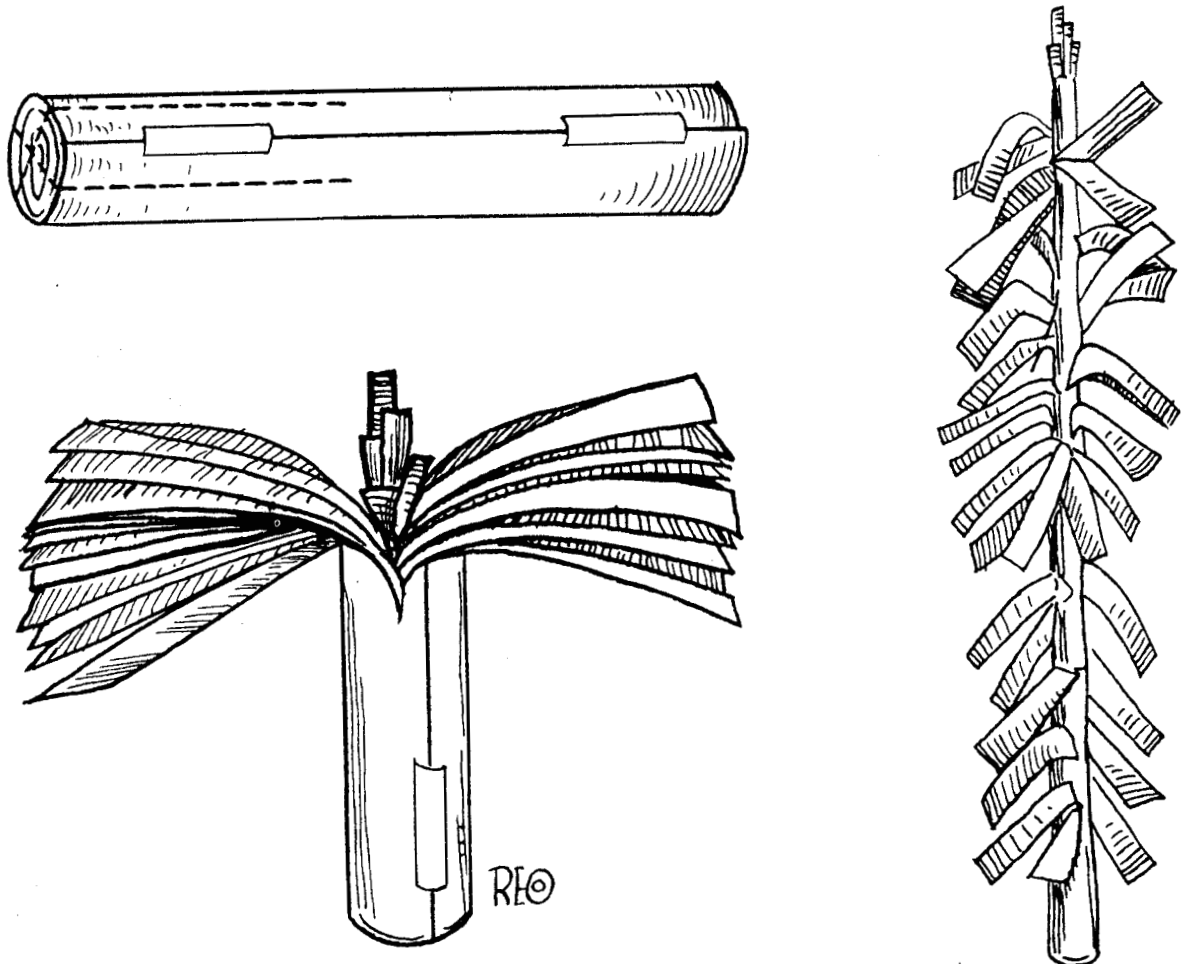


And there are probably other ideas on the Afghan Bands, but this gives you a pretty good idea of what the classic trick is like. You will notice that here and there, newspapers were forgotten and bands of cloth mentioned. This was in the interest of completeness -- in some versions of the bands, cloth does work better than paper. But there is cloth printed with a newspaper design. We are sure you will forgive us for giving you the extras.

Now, for another classic, this one definitely all newspaper - the Fir Tree.

THE FIR TREE

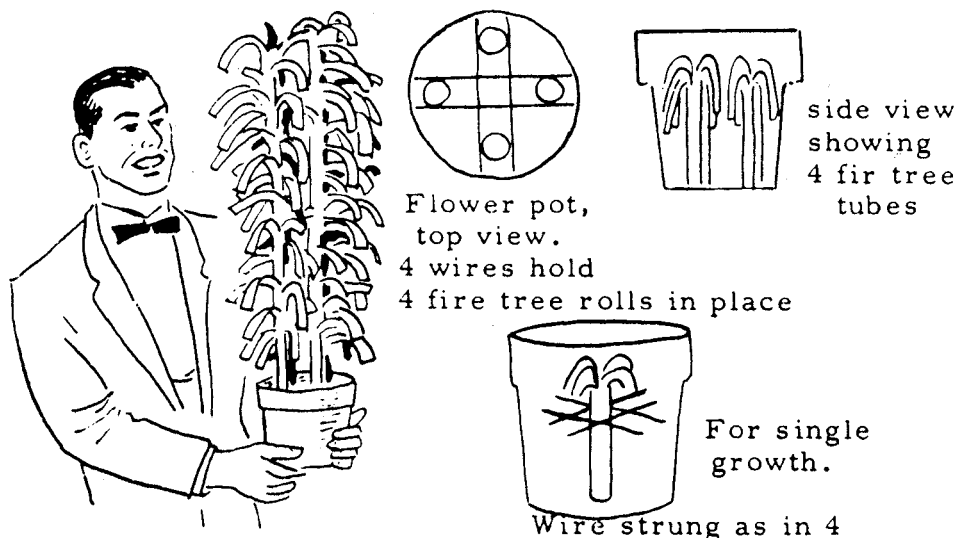
A number of half-sheets of newspaper are rolled together as illustrated. The roll is torn into four sections approximately half its length. When the paper is drawn out a fir tree is the result. Excellent patter for this effect and for the Jacob's Ladder effect which follows is to be found in Sid Lorraine's PATTER (Abbott).



FIR TREE CLIMAX GROWTH

Lu Brent

Tricks with paper always are a welcome interlude in any magic act. This idea occurred to me after I had already written up a version of a single fir tree growth in a paper flower pot. While not saturated in mystery, and nothing actually grows in a magical fashion, this can be made to look beautiful enough. As in the single growth version this paper pot must be large enough to hold four prepared rolled up tubes for performing the fir tree. It would be more colorful if each tube were a different color. The tubes are torn in the usual manner for the pull out, which naturally takes the shape of the fir tree at the finish.

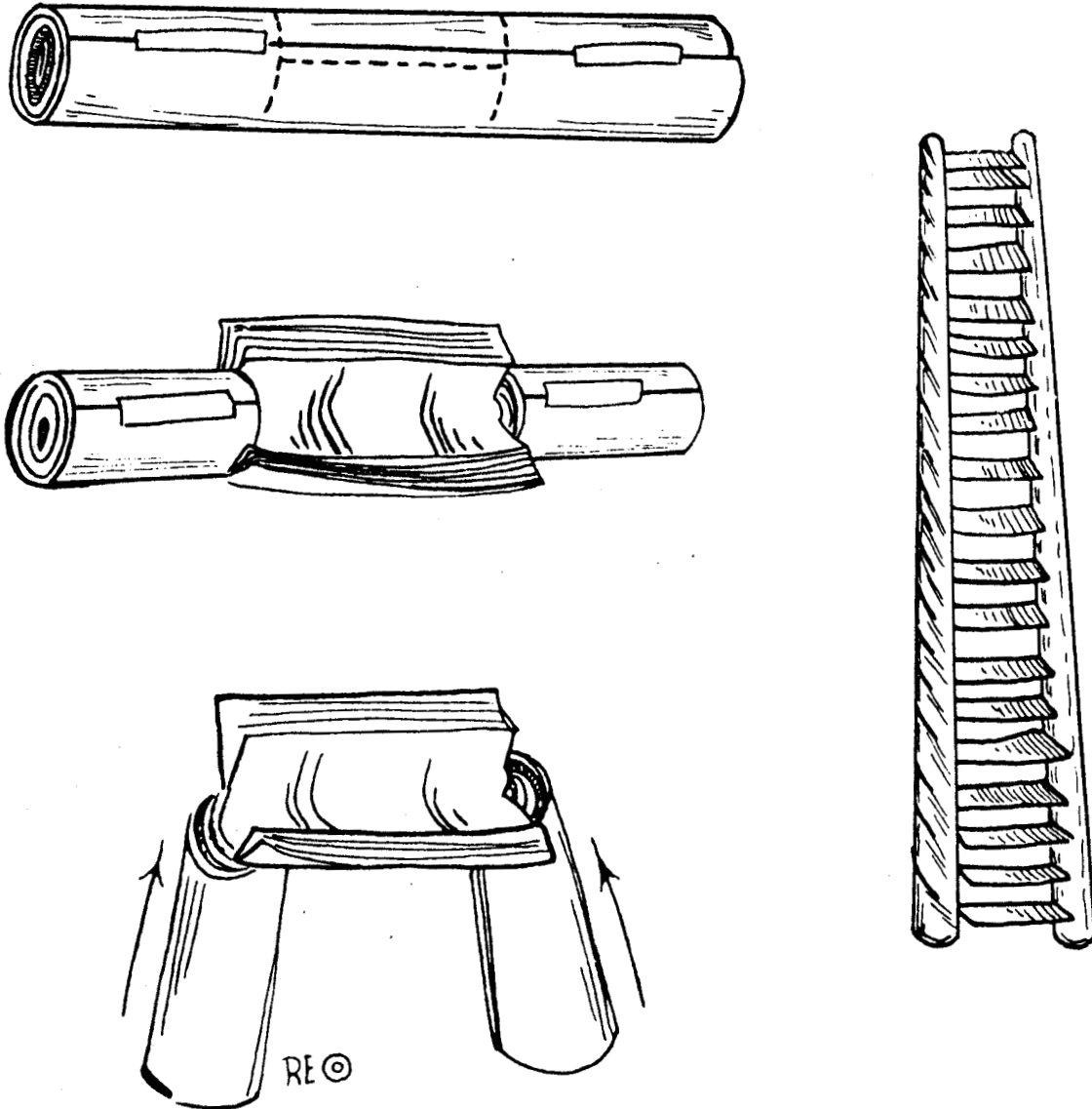


In this case there will be four distinctive growths, as shown in the illustration. If the performer wishes, the trick can be started as in the old rice bowl effect. Two flower pots are shown apparently empty. One is filled with paper confetti, other pot placed over it and the confetti multiplies. Brush off to level and then reach down with the finger to pull up one fir tree. The second and third and fourth are treated in a like fashion. Four stalks of beautiful paper display results in the showing. By using one prepared flower pot plus two others which are unprepared, and a box of confetti, you are all set to perform this paper extravaganza!

Comedy Mango Growth: This is nothing more than the old newspaper tear for the corn-stalk effect. I use about three whole sheets of newspaper which is first cut in half to give six strips. These are rolled up in the usual fashion to form a tube. The paper is already torn before the performance and the sections folded downward as in the illustration. This is later put in cardboard flowerpot or a box. In either case, make sure that it will stay put by using scotch tape at sides of the fir tube and sides of the flower pot. This prevents the prepared tube from lifting out while in the action of pulling fir tree upwards for its eventual growth. The pot is first covered with loose confetti which you will have mentioned will take the place of the earth (dirt or soil). Use comic patter throughout, hold pot in one hand, pull up the fir tree with the other hand.

JACOB'S LADDER

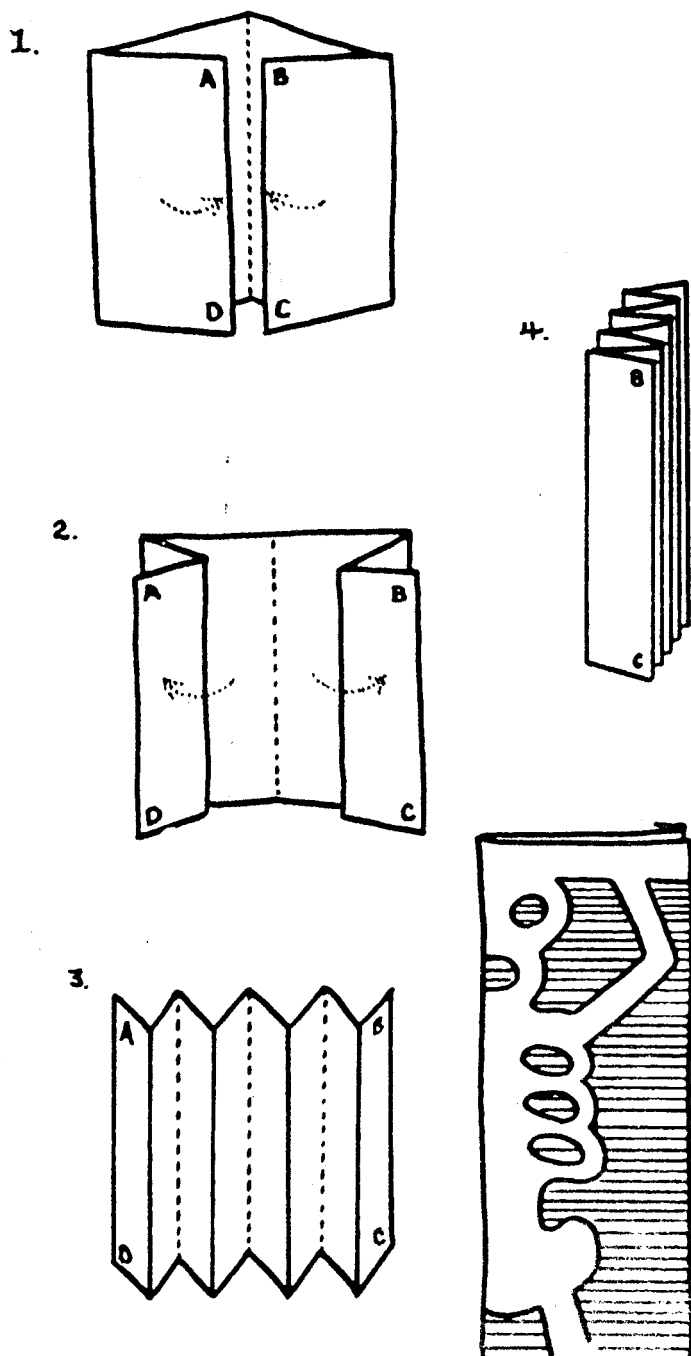
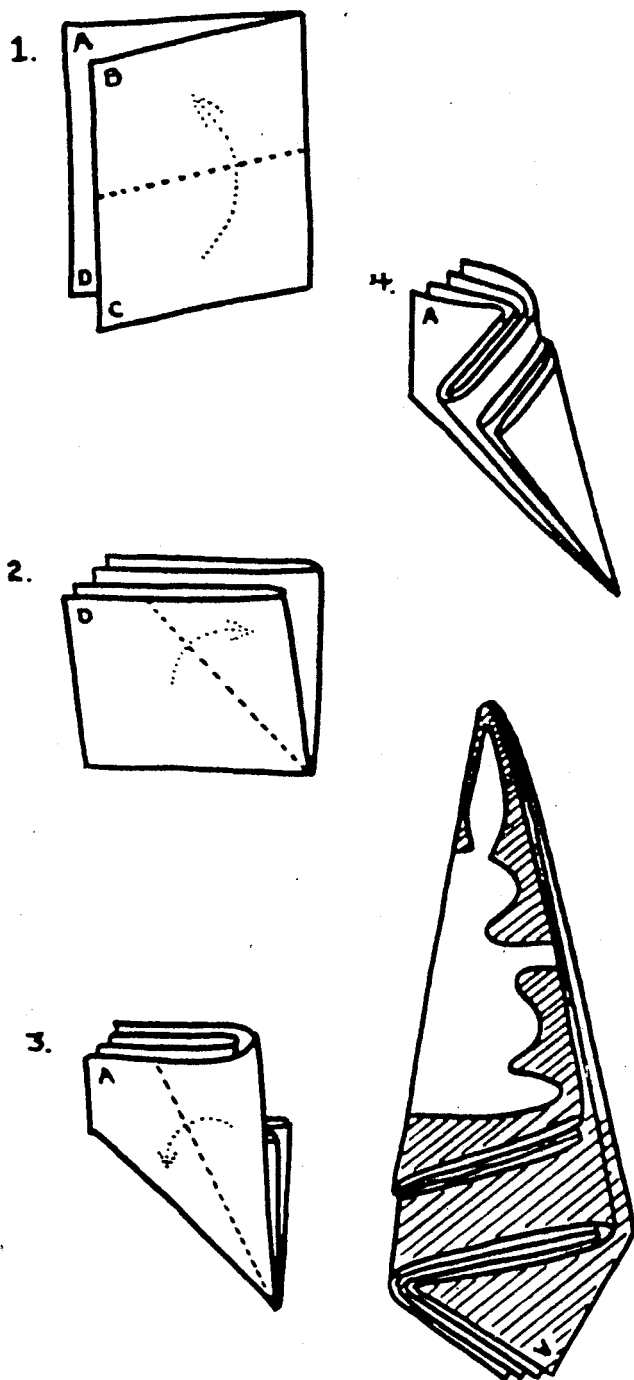
A number of sheets of newspaper are rolled together as illustrated, then a section is torn from the middle of the roll. When the bent roll is drawn out a ladder results.



Jay Marshall has an amusing line of patter for the Jacob's Ladder - patter he says he first heard used by Al Baker. The ladder is said to be a "fly trap" and this is how it helps you catch flies. You put honey on the steps, but high up on the ladder you tear out one step (which you do). Now the fly climbs the steps, eating the honey, and getting so interested that he doesn't notice when he reaches the missing step. He steps up where it isn't, falls to the floor and you immediately step on him!

STRINGS OF THINGS

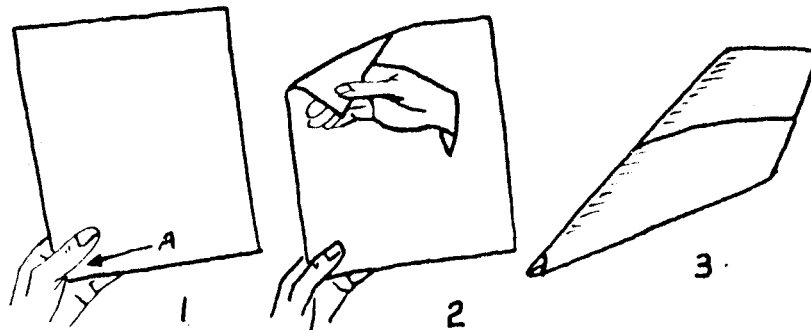
The two classical methods of folding newspapers prior to tearing strings of paper dolls, rabbits, dancing girls, skeletons, etc. are illustrated. The "Ring Around the Rosy" principle is so named because the string is in a continuous circle and must be torn apart for display as a string. The accordion pleat principle resembles the billows of an accordion. The variety of objects which can be torn are limited only by the ingenuity and dexterity of the performer.



HOW TO MAKE A PAPER CONE

There are quite a number of tricks in which a paper cone is required, notably, at the present time, that in which a milk pitcher is used. It is positively painful to watch the clumsy struggles that some operators go through in trying to make a paper cone, and yet the proper method is perfectly easy. It does not matter how soft or pliable the paper is but it is best to follow these simple directions with a fairly stiff paper at first.

1. Place the sheet on the table in front of you.
2. With your left hand grasp the sheet at the point A, Fig. 1, on its left side, with the thumb above and the fingers below.
3. Lift the paper, turn your right hand palm upwards, put the tip of the thumb behind the paper at the left, Fig. 2, bend it inwards over the fingers and grip it between the thumb and the side of the forefinger.
4. Turn the right hand over inwards and the point of the cone will form at A which is still held by the left hand, Fig. 3. Retain this grip of the left hand, take a fresh grip with the right hand and continue turning that hand inwards.
5. When the cone is the desired size, twist the end in the left hand tightly and that is all there is to it.



NEW LIFE FOR AN OLD BAG

Robert Harbin

The sugar-bag, as we know, in the shape that we know it, and for the purposes to which we have put it, has nearly had its day.

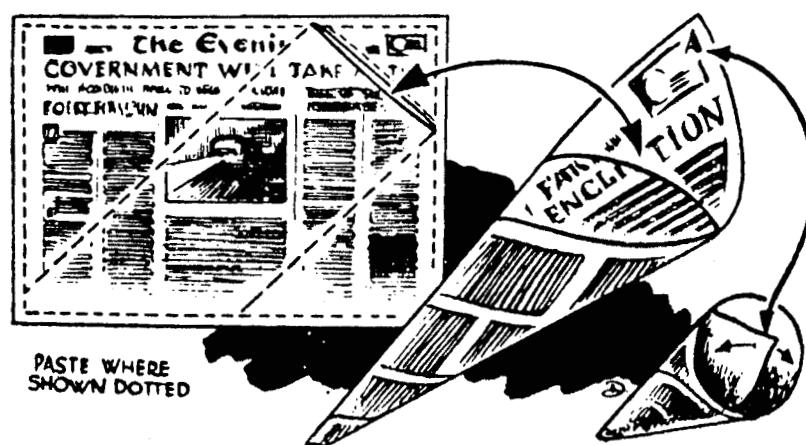
Magicians of nearly every kind have been using it here and abroad for several generations, and slowly but surely it has become too well known by the long-suffering public.

For this reason I want you to use the improvement which I am about to offer. It is sufficiently like the old prop in appearance (and, in fact, in performance)

to lead the knowing ones up the garden. It can be used on its own with very pleasing effect.

It is the common practice to cut off the top left corner of the front thickness of the double sheet of newspaper so that when the paper is twirled by a right-handed performer the opening to the pocket arrives in the right place. It is in this particular that my bag differs from the old one. The right-hand corner of the front sheet is cut away as illustrated, and the corner is pasted back in the very place it came from.

Now -- just try it! -- twirl and form the cone in the usual way, and you will find that the pocket winds up outside the cone. Push your hand into the pocket and open it out, and the sharp point -- the flap of the "sugar bag" -- will move over to the other side. The pocket has, as it were, become the cone. A silk to be vanished is placed inside the cone, and when the paper is opened out a complete vanish occurs. The paper may be held close up to a member of the audience and no slit will be visible, for the very good reason that the slit is now at the back.



Experiment a little further and you will find that the cone makes a very good changing bag which can be used in a variety of ways. You now have a flap which can be moved with ease from side to side. When the mouth of the cone is pressed together, you can open it as you please.

Using two pairs of silks, you can carry out a grand transposition. Say that you are using two red and two green. You have two papers ready faked as well. Into one of the pockets you pop a red silk and into the other goes a green. The papers lie opened out in a known order on your table.

When you come to perform, make your cones. Place the red silk into the cone which conceals a green silk in its pocket, and vice-versa. The transposition of the two silks can now be made to take place, but of course it shouldn't finish at that. Have all the usual fun and after a second transposition open up the cones, when all that will be revealed are the two original silks.

Please try this at once. It costs nothing, and I promise you that you will be wild with enthusiasm.

HATS

BONGO HAT

Ali Bongo, that clever deviser of original magic tricks from London, showed us a bit of a thing while he was here, and we think it belongs right here. It's a funny item for a kid's birthday party.

This hat is made of newspaper, and it starts out like the soldier hat you used to make as a kid, with an exception. You want the newspaper to be square, so you begin by taking a full size double sheet of newspaper, fold it at its normal fold, and the page then facing you is about 17 inches wide.

Lay it down flat, so you can read it, fold on the left. Take hold of the upper right hand corner and bring it all the way down to the fold.

Trim off the bottom of the pages, so they measure 17 inches long. You now have the square. Fasten the trimmed bottom edges of the two pages together with wide scotch tape. Now you have two open sides and two closed sides to the square.

Push a cardboard, or folded newspaper into the big bag thus formed, and prepare to print on one side of it. The cardboard or folded paper will prevent the felt pen ink from running thru to the other side. Arrange the newspaper square so the loose corners are toward you - the paper square is turned so it has a diamond pattern appearance. In big letters, print the words HAPPY BIRTHDAY. (These will run diagonally across the square, and can be read properly when the two loose corners are directly in front of you).

When the ink is dry, toss aside the protective cardboard and start to fold. Have the two loose corners in front of you, and fold each one back to the top corner. You have to turn the paper over to do the second corner. The result is the old soldier hat you used to make.

Continue to do that same kind of folding again and again -- you remember how from the old soldier hat days. Each time you get a smaller soldier hat. When you get to the smallest one you can make, you're ready to perform.

To wind up a birthday party, sit the birthday kid on a chair and tell him you brought him a new hat. Open a very small hat box (the kind haberdashers use to give as a gift with a certificate for a new hat) and take out the small hat. Sit it right on top of the kid's head, where it looks absurd, and the other kids will laugh.

"Oh, it's too small. What a shame! I'll have to fix it." Unfold it once and you are back to the next larger size. Repeat this action until you are at a point where there is only one fold to go. This time the hat may fit the kid pretty well, and you comment on this, but say: " Now it fits, but a soldier hat isn't RIGHT for a birthday party. Try this for size." And now you open the hat fully, so the message shows, and then turn it, so the message faces the kids but completely covers the head and neck of the birthday boy. Let him keep it for a souvenir.

INDIAN HEADDRESS

This very effective kid trick was shown to us by John Braun, but much earlier than that it was used by Al Baker. We make it up as a commercial item in the madras tissue, but as an item in a newspaper act, it can be a fine touch made up out of funny papers. Besides the colored funny papers from the Sunday editions, you will want a small roll of 3/4" masking tape.

To make the Headdress, spread the funny papers out fully, and cut across the sheet from one side to the other. This gives you two long strips. about 30 inches long and 11 1/2 inches wide (according to a local paper here). Cut up a number of these strips.

Now take one and measure it around your own head or a kid's head, so as to get a circle (see figure 2 for the idea). Cut off the surplus paper, and lock the strip in a circle with a little strip of masking tape. Take three more of the long strips and make them into one very long strip by using rubber cement and overlap the ends about an inch. Lay flat on the table and run your masking tape just inside one of the edges for reinforcement. Tape does not have to go all the way to the ends of the strip. Join the circle of paper to the long strip at point XX (see figure 2).

Fold flat at point XX and starting there, fold the paper accordion style about four inches wide. Toward the end of the folding, fold the paper around the bundle so it will lie flat until wanted.

When ready to perform, hold the paper, in folded form, taped end down, and the opposite end between the thumbs and forefingers of both hands. Now, holding firmly, begin to tear down toward the tape-reinforced area, tearing about one inch in from the folded side. Tear down as shown in figure 1, as straight as possible, but keeping in mind that the end result should look like "feathers" which are never perfectly straight. Then make a second tear, parallel with the first, as in figure 1.

After these two tears are made, unfold the packet once, since the last few inches of paper are folded around the packet to keep it neat. From then on, the paper is accordion folded, so it will drop open quickly. So after you unfold the first few inches, just shake, letting the lengths fall free and the headdress will take shape.

Put it on a child's head, the taped circle area being the headband. Fluff out the "feathers" with your hands and you have a pretty good imitation of an Indian Chief.

For children's use, this is a particularly good item when used right after you make one of the " party hats" for a little girl. Turn to the boy and say: " Would you like one of those, too?" This of course gets chuckles from the other boys and a negative reply from the boy. " Well, you ought to have something - now that you're up here on stage. I'll make you one, but I'll try not to make it so pretty. Will that help?" During the talk you tore the paper, and now shaking it out, you put the headdress on his head, and lead the kids in an Indian warwhoop. This ends the show with a lot of noise which is always good showmanship. Let

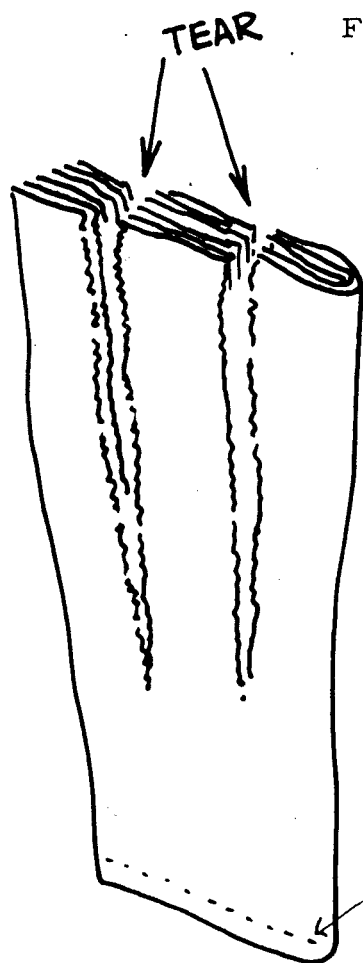


Figure 1

Obviously, funny papers, or colored newspaper sheets are best for these hats.

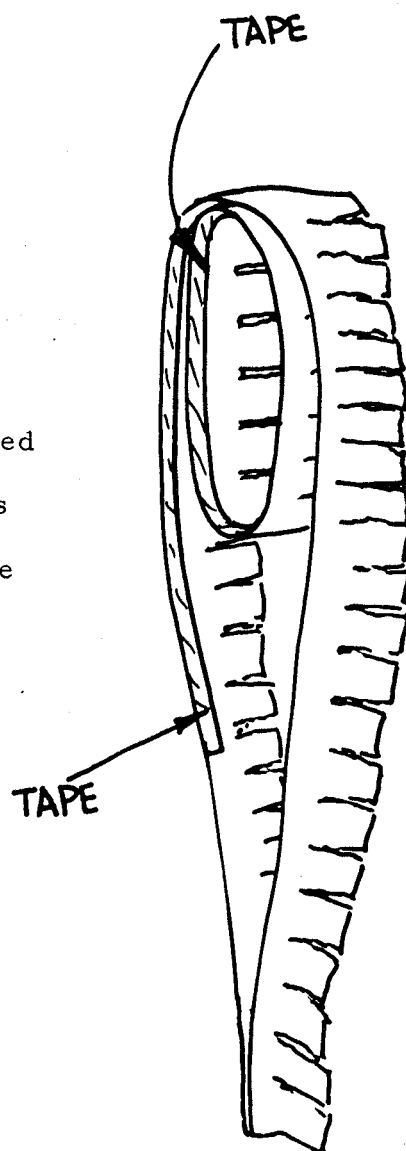


Figure 2

the boy wear the headdress back to his seat.

For adults, you often find that the committee asks you to favor some individual who is being honored and they want him brought into the act. Use this person for the headdress. Here's the patter:

"Nice of you to come up to help me. What's your name, sir? Glad to meet you. I understand you (and here interpose whatever fits the occasion - that the man has a birthday, is being honored, retired, made President, etc.) and I congratulate you, sir."

"I always try to make my programs educational as well as entertaining, and I am a real enthusiast for American history, especially sidelights on famous characters. For instance, do you know what General Custer said when he rode his horse over the last hill and surveyed the scene before him?"

(You are now tearing, with no reference to the paper).

The man may laugh at this point, because this joke has been around, but keep right on with your tearing.

"He said, " Did you ever see so blooming many Indians? "

(Shake paper out and put headdress on his head.)

"Now that was no time to be General Custer, but there YOU are. . .
an Indian Chief. Would you care to make a war whoop for us? "

Let him return to his seat and as he leaves, say: " And that's the trouble
with the world today. Too many Chiefs and not enough Indians! "

QUICK CHANGE

Make a typical soldiers' hat out of a sheet of newspaper, and then fold it one more time in the same way, to get the somewhat smaller soldiers' hat. Put it on your head with the points to the front and back, and say: " Admiral Wellington." Pick up a small size Fir Tree roll, made just like the big ones, but out of about four inch wide strips of paper. Quickly tear it into a fir tree, pull it out, and stick it in the hat, on top, between the folds of the paper, so it stands up like a plume. Say: " Knights of Columbus! "

PRESSMAN'S HAT

Last year, the News-Journal Papers of Wilmington, Delaware, ran a special entitled " How to Make a Pressman's Hat -- be the envy of your neighborhood Have fun with yesterday's News-Journal Papers " and followed it with a delightful series of pictures on how to make the hat.

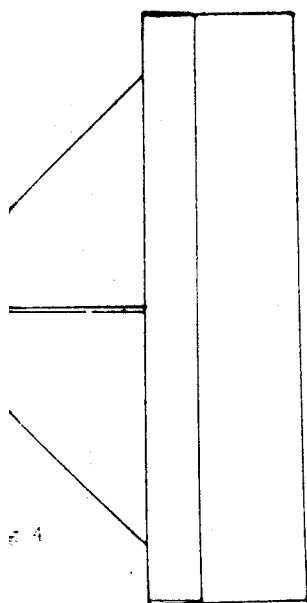
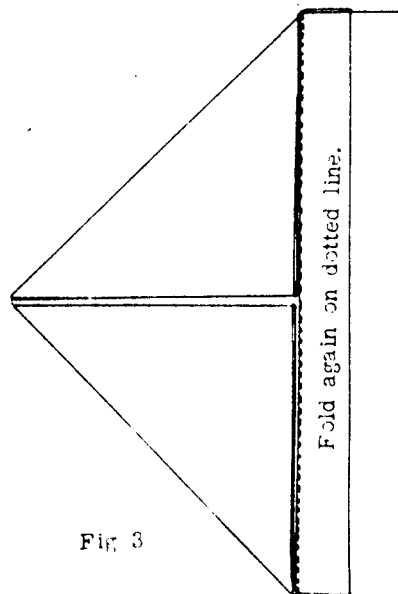
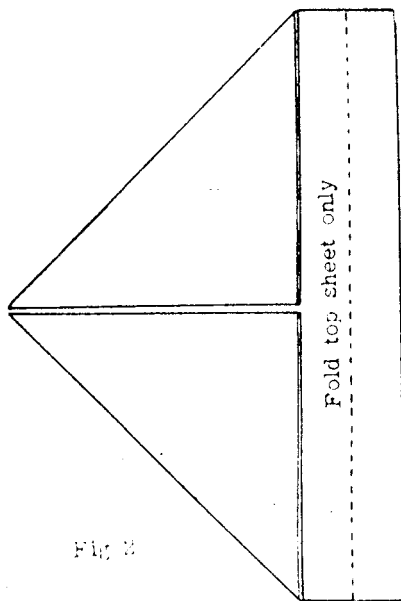
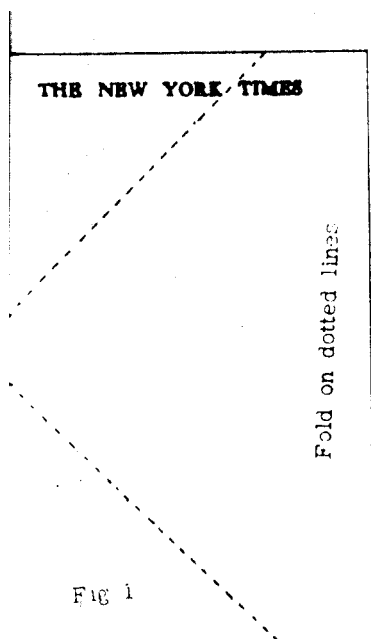
This paragraph was of special interest: "Much research has been done to establish the origin of this unique headpiece. It has never been determined when or where the first paper hat was worn, but records show that it was being worn in the United States as early as 1748. The handmade hat is worn by pressmen as protection against ink, grease, oil and paper lint which might otherwise get in their hair.

"Now that you know how to make it, you can use it for working on the car, painting, housework, etc...."

Magician William Myers, of Spring City, Pennsylvania, sent us the paper, for which we thank him, and also a magic trick idea using the hat. Since we knew of the hat before, having used it in Phoenix, we are repeating it from that magazine, and then we will give you Mr. Myers' trick idea.

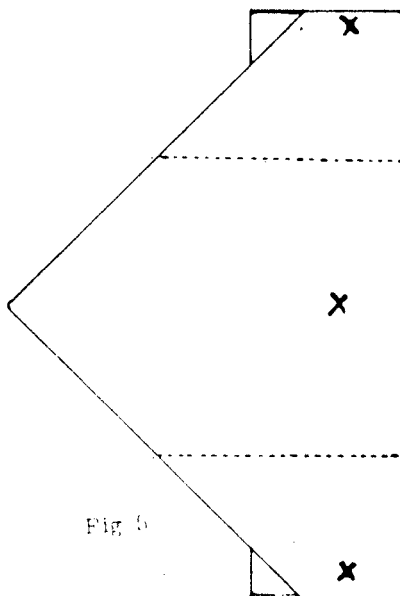
Start with a full double sheet of newspaper in the position as shown in figure 1 on the next page. The heading " New York Times " shows the position of the paper.

Turn to the next page and start to fold, following the pictures:



After you have folded the flap as in Fig 4, You turn the whole paper over so it looks like Fig 5.

This paper hat comes in three styles. A real cheap version of Chapeau-graphy.



This hat can be made to fit. The size is adjustable at this fold. Fold the two flaps on the dotted lines

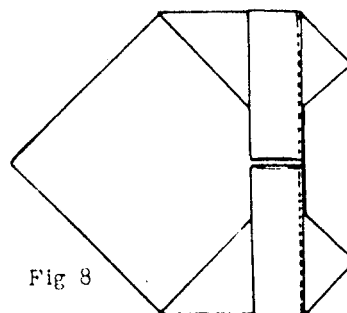
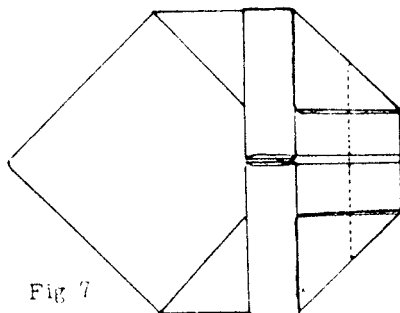
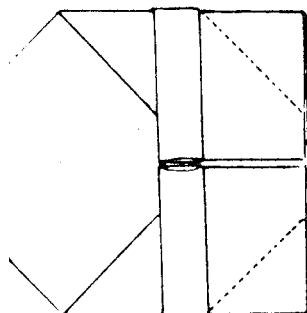
Fold the two flaps in so that the edges just about meet at the center X

For a small sized head over lap them.

For a large head leave a space between the flaps. The larger the head the wider the space.

Fig 6 shows the flaps folded to just about meet.

In each illustration the dotted line indicates the place to fold paper.



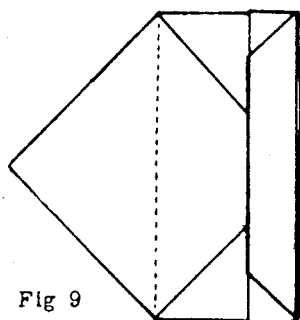


Fig 9

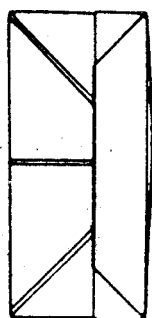


Fig 10

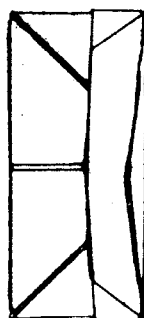


Fig 11

The hat may be worn now but the print shop folk open the hat. It is shown partly open in Fig 11

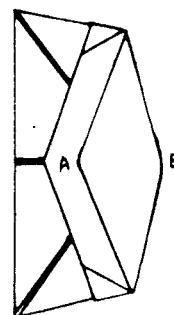


Fig 12

Continue to open the hat as in Fig 12 until it can be folded flat as in Fig 13

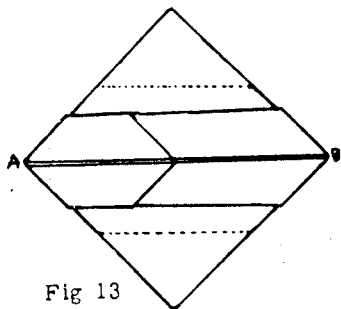


Fig 13

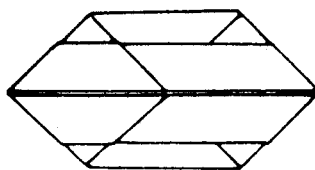


Fig 14

Fold on the dotted line and tuck the corners under the lip of the hat. Fig 14 shows the finished chapeau. Open it and wear it in good health.

All made from this fold are
The Printer's Hat
The Bishop's Miter

and the Jester's Cap or Mortar Board.

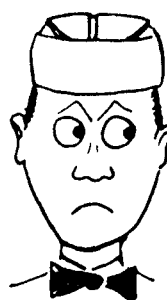


Fig 15



Fig 16

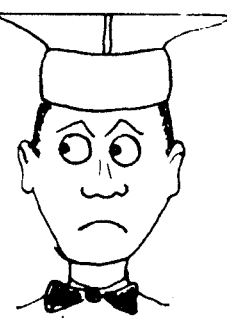


Fig 17

And now for William Myers' trick. He writes:

Here is an idea with a newspaper that has allowed me to do Don Alan's Bowl Routine conveniently in my close up magic. Instead of the bowl, I do the routine with a pressman's hat, made up in half size. You could make the hat from scratch, as another interlude in your show, but I have it almost completed, and still folded flat. I finish it off and then tell the history of the hat. Then I go into the bowl routine with the climax production being a pack of cards instead of the bagel. With this climax, I then do some card tricks.

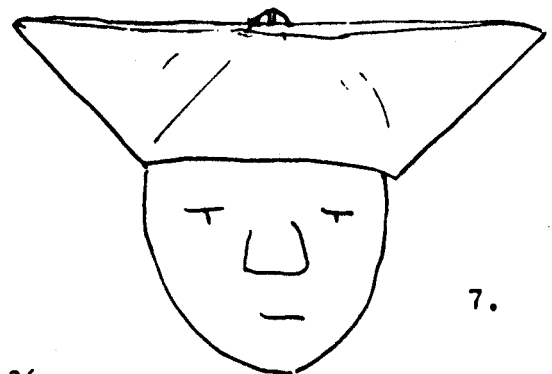
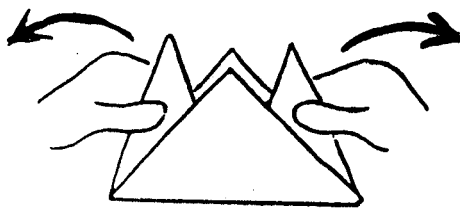
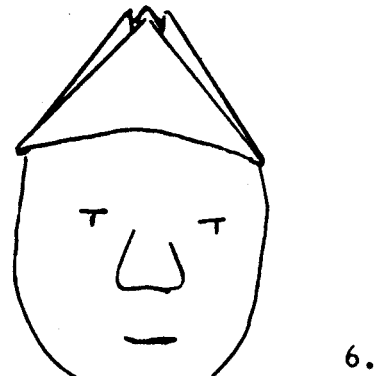
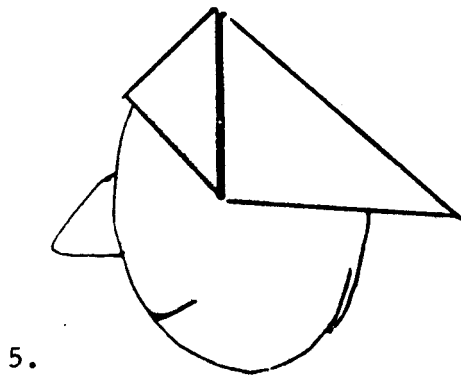
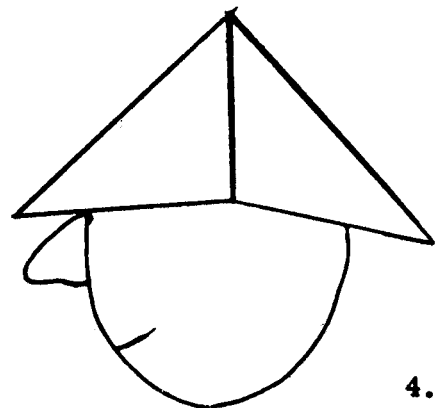
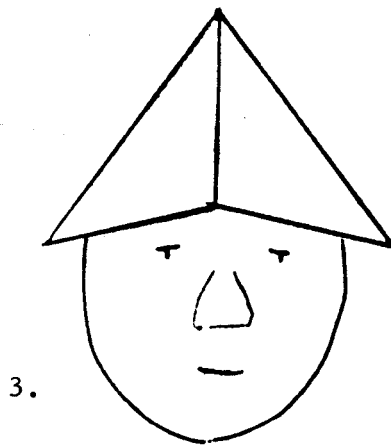
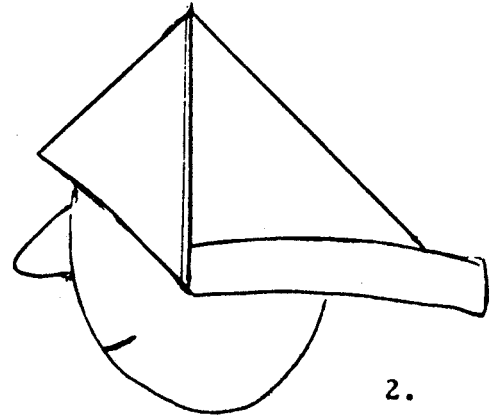
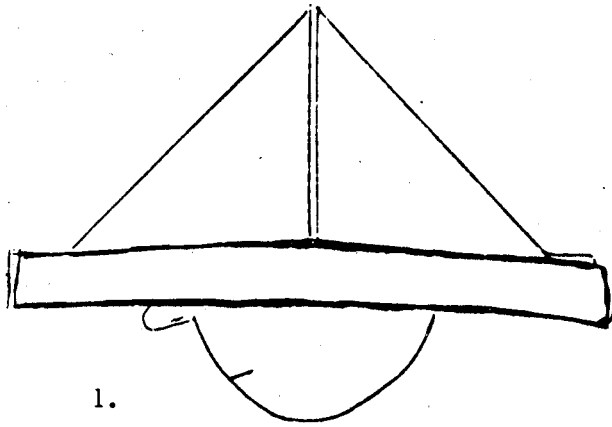
The illustrations are from The New Phoenix #315 of September 1954. It was from this that Jay Marshall developed his Juan Escadero paper hat routine which he uses to vanish the Walsh cane.

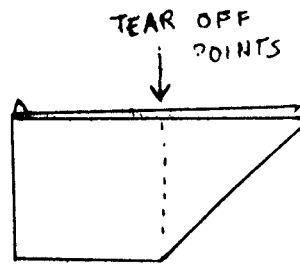
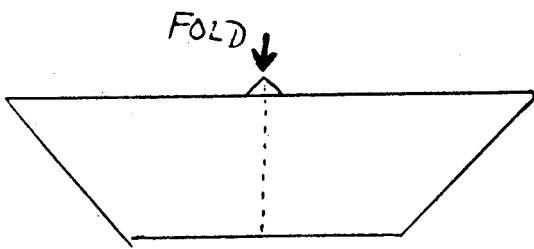
THE SOLDIER'S HAT

T. W. Crovney

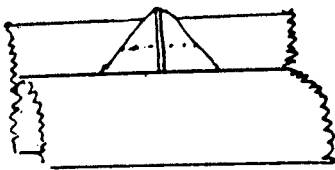
- 1 A Soldier of Fortune once showed me this caper
Of making a kid's soldier hat out of paper.
- 2 By taking the paper and folding and wishing,
He made me a hat to be worn while out fishing.
- 3 He then took it back and he folded it down.
He said: "Now, you're Napoleon...or maybe a clown."
- 4 He said, "Turn the hat sideways, and then you can be
Sherlock Holmes, the detective, or the Captain at sea."
- 5 He folded again, and with paper he made
A hat for the boys of the old brigade.
- 6 He took it once more and said: "That isn't all.
Here's another clown hat....tho perhaps it's too small."
- 7 So he pulled on the sides and said, "Please do not tear-O!
Aha! We're in luck, here's el mucho sombrero."
- He then took the hat and he folded it flat
And I said to myself, " Perhaps that is that."
- He said, "Maybe you wonder if there is any more?"
I could see that there wasn't as he stood there and tore.
- As he went for the center, he said, "You're my friend,
And I'm sorry to tell you that this is the end."
- 8 Yes, he told me his story and this is what hurt...
He said that paper hat making had lost him his shirt!

By this time you should be familiar with how to fold the paper hats. If you have any difficulty with these folds refer back to Gene Anderson's Paper Chapeaugraphy Routine on page 10. The numbers in Mr. Crovney's rhyme refer to the hats which are sketched on the following page. Jay Marshall tells me that Lillian Oppenheimer tells a story of a little boy who was going to be a soldier, a fireman, an admiral and in her story the sombrero becomes a boat which loses its bow, stern and poop deck. All they could find was the Captain's shirt.

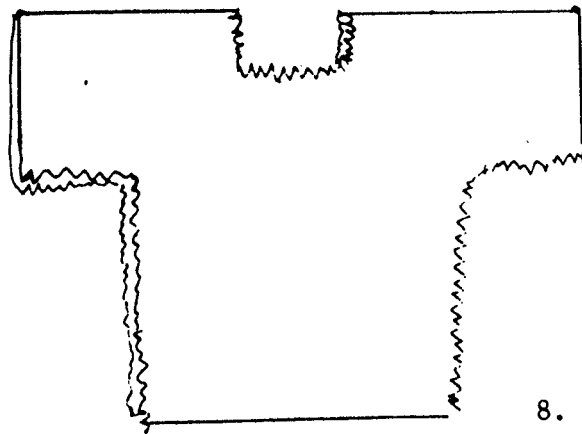




TEAR OFF TIP



AND
UNFOLD



8.

ON NEWSPAPERS

Frances Marshall

Newspapers have been printed in the world for almost three hundred years. The first one, according to history, was called a "broadside" and was a single sheet printed on one side. Its name: "Presentation of New English Affairs". Its purpose, "to prevent false reports". Published by Samuel Green in Cambridge, Massachusetts in 1689.

Last Sunday's Chicago Tribune was printed on presses bigger than a freight train, on paper especially made from trees grown on the Tribune's own property in Quebec, brought here on their own boats. The newspaper owns its own TV station, influences the thinking of millions, and under the direction of the late Colonel Robert McCormick was one of the most controversial newspapers in the world. The Sunday paper weighs pounds, takes hours to read. Full color pages spark up advertising thru the paper, lithographed like a Christmas card, and the "funny paper" section has only two or three features for a "child". All the rest are highly spiced and dramatized serial stories for adults, featuring love, death, crime and the big jokes of married life, business world, and the army.

It used to be different. When we were kids, the Sunday edition after Thanksgiving ran pages of toy ads, and used a little red and green ink. Even as a kid, I found that very exciting - a signal that Christmas was coming. The paper was, of course, a lot thinner, but not as thin as grandpa's evening paper, the German language "Abenpost".

Newspapers had a long life in those days. Everybody we knew used them to line the pantry shelves, after cutting scallops or V shaped edges along the side of the paper. All dresser drawers were lined with them. Mothers never scrubbed a floor without laying out an entire Sunday edition to protect it from the kid's muddy shoes. The grocery man fringed sheets of newspaper and stuck it on his screen door, so that it moved and shooed away the flies when the door was opened and closed. When babies were born at home (and they usually were), the doctor asked for stacks of newspapers. (I read somewhere that due to the ink, papers were fairly sterile, if still unopened and untouched.)

Anything that had to be wrapped around the house was wrapped in newspaper. We covered our schoolbooks with it, wrapped the garbage up in it, tried to train generations of dogs on it. Pa used to put a thick layer of it over the cake of ice in the ice box, to make it last longer. Mama made the gingham dresses we spent the summers in by whacking a pattern out of newspaper.

Kids had two ways of making money of newspapers. One was to have a paper route, which meant being up at dawn to deliver the papers before school, and the other was to sell the accumulated papers to the "Racksolyron" man. I was 16 years old before I knew that meant "Rags, Old Iron!" We called him by the phonetic name above, and he bought stacks of newspapers for real pennies.

Now, almost everything we used newspapers for has a special product made just for that purpose. They actually make and sell "Garbage Bags!" Nobody seems to put newspapers down on floors after scrubbing - indeed, nobody scrubs. If you can believe the ads, the lady of the house gets all dressed up, pours a

new product on her floor, rubs it once with a pure white mop, and walks across a mirror-like surface instantly. It certainly puts the " Polish Carpet" joke out of business.

I think there's still one place left where the newspaper is unreplaced -- people still have to train dogs. But any day, in the super-market, I expect to see a package of especially printed papers sold for dog training. If you have a French poodle, you can buy "Fido Figaro" , especially printed in the original French for your poodle to pore over.

- - - - -

SUGGESTION: In working for womens' clubs, Kiwanis, Rotary, Knife and Fork clubs, Forums, etc., there is a demand for entertainment with an instructive talk attached. People like to feel they are lapping up a little education or culture along with their entertainment.

If you get hooked on Newspaper Magic, and have an interest in performing for the above type of organization, you might put together an interesting, possibly humorous, talk on the American newspaper. Obtain from your library a copy of " American Journalism" by Frank Luther Mott, published by McMillan and Company, with the latest edition being copyrighted in 1962. The first chapter covers a history of newspapers from the beginning, an excellent source of material for you. And the rest of the book won't do you any harm, either.

An interesting interlude in such a talk could be a discussion of the names of newspapers, a list that would be new to many, and a few thumb nail sketches on their history. The names of great newspapers are exciting in themselves - the London Times, Memphis Press-Scimitar, Toledo Blade, Manchester Guardian, New Orleans Times Picayune, San Francisco Chronicle - they conjure up images of far off places.

A great Convention or Trade Show bit for the magician is to memorize the names of the leading newspapers of all the cities and most of the big towns in the country. Then, as the crowd passes the booth, and you are doing newspaper tricks, have a sign that says you will pay a reward if you cannot immediately call the name of the newspaper if they tell you the name of their town. Everybody, but everybody, will want to try to catch you. (Be sure the sign limits the population, or somebody will be sure to stick you on the " Pumpkin Center Defender"!) I can see this as a dandy crowd exciter for graphic arts trade shows, printing shows of all kinds, travel shows, and of course, anything at all to do with newspaper industry.

- - - - -

NOTE: We may have mentioned it before in this book, but do be careful of the newspaper front page you select for any newspaper trick. Let the headlines reflect happy news or relatively unimportant news, but never use a front page that tells about tragedy, sudden death, stock market crashes and the like. The audience can be affected by this; why make it harder for yourself? If even one person is made miserable by a reminding headline, you've done your audience an injustice. There are no limits to the front pages you can select, and if you must use tonight's paper, and there is a bad headline, get another edition, an earlier paper, or the opposition paper. Headlines change fast, even in one day.

MAKING THE MOST OF THE NEWSPAPER TEARING TRICK

The sweetest sound to any person and to any firm, club, or organization is their own name. You can make your performance score heavily on at least one trick if you work in that important "name", whether it is a personal name, the company name, or the name of the product. Here is one suggestion on an easy way to accomplish this.

In all major cities, resort spots, etc., you will find little novelty shops, or perhaps just a counter somewhere in a store or hotel, where they make up "Headlines". They have a font of huge type and will print on a newspaper page which they have already prepared, any headline you order.

But how clever your Rotary Club audience will think you if you perform any version of the torn and restored newspaper with a paper bearing this headline: "GOOD LUCK TO ROTARIANS," or a similar sentiment. At your sales meeting, the headline "HADES COAL BURNS HOT" or whatever remark suits your product will get you in good with the sales manager. There is really no end to the uses of this trick because they can change for every show. But, be sure to get that important name in.

Now another version. Order two papers alike. Cut out the headline sections only and you have material for making up one trick after the Chinese Laundry Ticket style. This will work out fine for Christmas greetings. Suppose your headline reads MERRY CHRISTMAS EVERYBODY EVERYWHERE. You might adopt a Scrooge type of patter as you tear off each word: "MERRY, What's there to be merry about? Did you hear the news broadcast today? EVERYWHERE -- All I know is that everywhere there seems to be trouble. EVERYBODY -- Yeah, everybody is mad at everybody else. CHRISTMAS -- Well, for the love of Mike, I almost forgot Christmas. Say, folks, I'm sorry I tore up this greeting. You know and I know that there'll always be a Christmas, and as long as that's true -- this still goes!" And hold out the restored strip for their approval.

The same thing can be worked out relative to any slogan or advertising line about any company or product. The people you do the show for will be very appreciative of such attention to their all important "name".

For rural folks or those in small towns, may we suggest that any dealer or city magician can easily send you the name and address of one of these headline printers. The headlines are made up while you wait, so you can get orders on short notice.

THESE ARE THE JOKES!

Fortunately there is a lot of joke material for use with a newspaper act, if you want to make up your own repertoire. For material already in print, we suggest the various "headline" or newspaper article subject jokes to be found in many of the Orben books. See our book catalogue for a complete listing of these.

In Sid Lorraine's Patter Book you will find most suitable magical patter for the Fir Tree, Clippo and the Torn and Restored Newspaper.

Some bits and pieces of patter are scattered thru this book, plus of course the excellent talk given in Gene Anderson's "Extra, Extra" section.

Besides that, here's some more for your notebook:

When showing a newspaper empty: "The Texas Star - there's nothing in it!"

What's black and white and red all over? It used to be a newspaper, but now the kids say: A blushing zebra.

Ed Miller's great crack: (During a newspaper tearing) I used to do this trick with the Daily Times, but times are tough!

I used to be an old newspaper man; then I found out there wasn't any money in old newspapers.

And from Bert Douglas, this assortment of lines for working with paper of all kinds:

The chief conspirator in my next problem is this copy of the Daily Times - (open the newspaper) excuse me for being behind the times.

Some newspapers are black and white, but the (local paper) is always read.

When I was a kid I got spanked for tearing up the newspaper, now I get paid for doing it.

I've seen some funny things in the newspapers - besides fish and chips.

Newspapers are made up from two things - wood pulp and other people's business.

This little novelty is called Paperology, but it's not half as bad as it sounds.

I tear the paper through the center and I have how many pieces? Two! Quite correct. That proves the benefit to be derived from a college education.

I place the two pieces together and tear them again, and how many are there? Four! Right again, the advantages of civilization are wonderful.

Some people say this is a ripping trick, but I think it's tear-able.

You will notice I tear the paper up by tearing it down.

Go ahead, sir, tear the paper into pieces, just imagine it's a bill from your tailor.

You may have noticed this paper lying on the table, of course all newspapers have to lie somewhere.

For the next experiment I use this sheet of newspaper which by a strange coincidence is exactly the same shape on both sides.

Will you kindly examine this envelope, sir, just step inside and have a walk around to make sure there is nobody there.

This trick involves a number of envelopes, and is beneficial to the stationery trade - it keeps them moving.

Will you please stick the envelope down, I would do it myself but I don't like the taste of gum.

The best shape for a paper cylinder has been found by scientists to be round, so I shall make mine round just to be on the square.

And then there's Will Rogers famous remark: " All I know is what I read in the newspapers. "

Continued from page 3

vantage, right here on our premises.

Since Gene was President of Ring 60, it was only fitting that he arrange his trip so as to pay a visit to Chicago's Ring 43. He agreed to do a short talk and show some of his newspaper tricks. Ring 43 seldom has had such a night. Gene arrived with almost a hundred Austin, Texas, newspapers under his arm, everyone pre-folded for immediate working of some of the stunts in his act.

By the time he finished, everybody in the room had a newspaper hat on their head, and were clamoring to buy, at once, the wonderful torn and restored newspaper trick he had just fooled them with. This, because Magician Anderson is the kind of guy who decided that a collection of torn and restored newspaper tricks wasn't enough for any book that bore his name -- he stayed up nights and invented a brand new one. It's here, in all its fun and excitement.

We need more people like Gene Anderson in magic, and we are more than proud to have the opportunity of presenting his book to the magic public. We acted as editor and general compiler, added what we could, but this is definitely Gene Anderson's book.

We hope you will thoroughly enjoy it, and we know that the material is so practical and so graphically presented that you will be trying things out in spite of yourself.

It is also our hope that so many magicians will think of a newspaper trick THEY do that could have been incorporated that we will have to have a Volume II of Newspaper Magic. Just write!

With best wishes,

FRANCES MARSHALL



(Both Vernon and I
are a little older now)

BOOKS ON PAPER MAGIC

PAPER MAGIC published by Abbott Magic Co.

Mimeographed Mss. Includes a torn and restored effect, chemically treated newspaper, Clippo finale, floating ball, paper dress, Jacob's ladder climb.

PAPER MAGIC by W.J. Blythe (C. Arthur Pearson, Ltd. 1920)

Part I devoted to paper folding (Origami); Part II contains some newspaper items: Afghan bands, fir tree, fence, ladder, dancing brownies, ship's wheel some paper cutting effects.

EASY TO DO PAPER ACT - manuscript by Vin Carey (Abbotts)

Contains three items: Ship's wheel and dolls, a torn and restored effect and Dancing Skeletons, a classic explained in HOUDINI'S PAPER MAGIC.

PAPER MAGIC by Robert Harbin (Oldborne Press, 1961)

The title might mislead you, because the book deals only with Origami. Not much here for the newspaper magician.

ROUTINED MANIPULATION - Part One by Lewis Ganson (Tannen)

The Koran Torn and Restored Newspaper is perhaps one of the best such effects available. Utilizes a flash opening which is superb.

PAPER TRICKS by Will Goldston (Will Goldston Ltd. London)

A good little book but undoubtedly out of print. Contains many effects including a floating ball, tambourine trick, ship's wheel, onion bag, afghan bands, Jacob's ladder, fir tree, twin fir trees, novel designs in paper tearing.

HOUDINI'S PAPER MAGIC by Harry Houdini (E.P. Dutton & Co)

Published in 1922. Newspaper effects: Floating Ball, Trewey's Paper Rings, (Afghan Bands), Jacob's Ladder, fir tree, Dancing Skeletons, Grandmas' strings of dolls, Dancing girls (last three all accordion pleated principles), circular designs (forerunner of Torn Message.)

PAPER CAPERS by Gerald M. Loe (Ireland Publication, 1955)

Recommended to anyone who is seriously thinking of doing a newspaper act. Some excellent material.

CAPERS WITH PAPERS by Bill West (Supreme Magic, Bideford,

Devon, England). Contains the tearing of a tablecloth, fir tree and ladder.

**THE FAMOUS GENE ANDERSON TORN AND RESTORED
NEWSPAPER TRICK, revised, enhanced with further drawings,
illustrated with action photographs.**

This trick is described in the original pages of Newspaper Magic, but after Jay Marshall added it to his show, he found that there were many points that needed further clarification. Sam Randlett, well known Origami expert, was called on to re-do some of the drawings in a more technical style, to make the trick easier to follow.

Also a series of action photographs were taken by Dick Jarrow, of Gene Anderson actually doing the trick. Jay Marshall added to the text, and the net result is a trick in detail that is easy to learn, but which will be your most outstanding effect.

That year, Doug Henning put the trick in his Broadway Show and since then, did it several times on network television. In the years since then, the trick shows up constantly in the programs of professionals.



GENE ANDERSON'S TORN AND RESTORED NEWSPAPER

One of the strongest effects in magic is that of the "Torn and Restored Newspaper." In this effect, a newspaper is torn into many small pieces and magically restored. In reality, the illusion of restoring the newspaper employs the substitution of a duplicate newspaper for the torn pieces. Over the years, a number of methods have been devised to achieve this effect, each with its own subtleties. By utilizing many of the principles of these methods and "building on their shoulders," Gene Anderson created his version of the Torn and Restored Newspaper which is exceptionally clean, fast and direct. The strong points of his method are the following:

1. Two double sheets of newspaper are torn, thus helping to create the illusion that an entire newspaper is torn.
2. The newspaper is torn in an almost haphazard manner -- not into deliberately "nice" pieces.
3. The torn pieces remain in full sight until the restoration.
4. The torn pieces are not "unfolded;" they are INSTANTLY and VISIBLY restored to the opened newspaper.
5. All pages of the newspaper are shown immediately after the restoration.
6. The pages of the newspaper handle like single pages (because they really are!)
7. The newspaper can be handled freely both before and after the effect.
8. Absolutely NO back lighting problem.
9. May be performed at any time during the act or as an emcee bit.
10. Effect is self contained -- no body or table loads are utilized.
11. Can be performed close-up for small audiences.
12. Unique "one ahead" perpetuation feature -- only one paper is destroyed per performance. The restored paper can be used again.

How well the illusion of the torn and restored newspaper is conveyed to the audience depends upon how convincingly the magician can accomplish three things: (1) tear the newspaper, (2) "cause" the magic to happen, and (3) show the newspaper restored. Although all three phases are not equally difficult to perform, it must be emphasized that all three are of equal importance to the overall effect in the eyes of the audience.

To facilitate practicing the effect, each of the three phases can be practiced individually. Since "causing the magic to happen" (the restoration) is undoubtedly the most intriguing phase to the reader, it will be practiced as Phase I. First, however ---

PREPARATION OF THE NEWSPAPER

Prepare and fold two newspapers (duplicates for performance but not for practice) as illustrated in drawings 1-22 and photos 1-4.

Make a clip (photos No. 5 and No. 6) from an 18 inch piece of soft iron wire (commonly called "stove-pipe wire" in American hardware stores.) Overlap the ends of the wire and twist together to form a continuous loop, then bend it into a rectangle of approximately 1" x 7½" dimensions. Finally, glue the wire between two small pieces of newspaper. The writing on these pieces must be across (parallel to the writing on the packets) rather than up and down; the edges should be ragged.

Unfold one of the newspapers and place the clip between the sections marked "A" (drawings I through III, photo 6), and bend the clip around the packet. With the packet cemented in place, refold the newspaper for practicing Phase I.

PHASE I. THE FLASH RESTORATION

Inspiration for the flash restoration must be credited to Al Koran and his version of the Torn and Restored Newspaper in "Routined Manipulation, Volume I." To practice the flash restoration, pretend that the clipped packet consists of torn pieces. With the refolded newspaper facing you (photo No. 18) hold the papers clipped between the index finger and the other fingers of the right hand. Fold down corners 8/7, 6/5, 4/3 and grasp between the thumb and index finger of the right hand (photo No. 18.) Grasp corner M/N and folded corner 2/1 in the left hand (photo No. 19.) Allow the paper to fall from its clipped position in the right hand, and spread the arms. **DO NOT SNAP THE PAPER LIKE A SILK FOULARD!** A few trials will show the simplicity of the flash restoration maneuver. In performance, the flash restoration is literally stunning and often gets a gasp from the audience.

PHASE II. PAGING THROUGH THE NEWSPAPER

Paging through the newspaper relies on a subtlety which is original to newspaper magic but quite closely akin to the double lift of card magic: in brief, two pages are turned as one. Due to the preparation and handling of the newspaper, the presence of an extra page never occurs to the audience! This psychological ruse depends on the audience's familiarity with newspapers and intuitive knowledge that four pages are four pages (when in reality they are not!)* Showing the prepared newspaper page by page is not simple, but it is every bit as difficult to show an unprepared newspaper. Phase II is best practiced in two separate parts.

Part A: Unprepared Newspaper. Number two double sheets of newspaper as follows: 1, 2, M, 4, 5, 6, 7, 8. Page through this newspaper as illustrated by the stick figures and photos No. 7--No. 11. Note that when showing (for example) page 6 - 7, the middle pages tend to hang at an angle. Even though the newspaper is unprepared, it "looks suspicious." Compensate by grasping the newspaper on the side and by tilting it slightly (photo No. 8 and stick figure 2.) Page 4 - 5 (the center) present no problem, but pages M - 2 must be tilted the other direction (photo No. 10.) Practice paging through the unprepared newspaper until you can handle it easily and unhesitantly.

Part B. Prepared Newspaper. Repeat the paging maneuver with a newspaper prepared like that used for Phase I (drawing IV). Due to the placement of the load, the weight distribution is identical to that of an unprepared newspaper. Paging through the prepared newspaper differs only when the two pages (M/N and 3/4 are turned as though they were one. The folded corner (1/2) eliminates any hesitation in grasping the other four corners for this maneuver. Note that pages N and 3 are never viewed by the audience. By means of this principle, a surprisingly bulky load can be hidden without arousing audience suspicion.

In performance the newspaper is paged through both before and after "the effect." The rationale for showing the newspaper twice is (1) to allow the audience to identify the newspaper before it is torn so (2) its identity can be confirmed as "the very same newspaper" after the restoration. Showing the newspaper only once would be a pointless attempt to either show the newspaper "unprepared" or to show the pieces "vanished." As a magician your newspaper is unprepared (by unspoken definition) and there are no pieces - - for the newspaper is restored! Your presentation must fit this logic throughout.

PHASE III. TEARING THE NEWSPAPER

Most newspapers are made with a grain, i.e., they tear easily into strips in an up-down direction but do not tear across easily.** This can be put to good advantage by first tearing the newspaper into vertical strips, then

**In Norway the pages of a newspaper are glued at one edge (similar to a magazine,) and an intuitive feeling of how a newspaper is assembled never becomes a part of the Norwegian psyche. Consequently, showing five pages as four is not an especially deceptive principle in Scandinavia.*

***Most American newspapers are made with a very definite grain which makes tearing the sheets into horizontal strips a very easy matter. In Europe this is not always the case. The London DAILY MAIL has a very good grain (did in 1969) but the LONDON TIMES has almost no grain and tore down or across with equal ease. A good grain is not essential to the tearing, but the risk of a faulty tearing is considerably reduced when a grain is present. The best bet is to test the grain of the newspaper by tearing first across, then down. If there is no grain, try to use a different newspaper.*

Practice tearing newspapers by gluing a load (clipped packet of newspaper) into position on two double sheets of newspaper. Pre-creasing of the practice sheets is unnecessary, as is extra sheet M/N. The tearing must be well rehearsed to eliminate all possible motions which indicate the presence of a load.

The newspaper is most easily controlled during the tearing by "pulling" the strip with the load towards the body and pushing the other strip away (the dotted arrows in photos No. 12 - No. 16 show the positions of the hidden load during the tearing.) This eliminates any flopping of the packet during the tearing and provides misdirection if trouble is encountered and the cover strip is accidentally torn off. The torn strips should be placed in front of the strip with the load so the performer has full view of the packet at all times. The packet itself should be camouflaged as pieces by gluing a few overlapping strips of paper on its edges as shown in Photo No. 4.

Bending the clip. The clip is covered with paper to look like a torn piece. Open the clip with the thumbs, and bend the ends of the clip around to the far side with the fingers, so that the torn pieces are held firmly. When properly clipped, the edges of the actual torn pieces are curled around until they are the same width as the packet. (Overlap on top or bottom will not matter.) The clipped pieces will disappear behind the restored sheets on the initial "flop down" of the flash restoration (see photos No. 17 - 20. Also note the darker-colored camouflage strips on the edges.) In performance it is not really necessary to cover the action of bending the clip around the pieces if the performer capitalizes on this as the "moment of magic" and informs the audience that squeezing the edges of the pieces magically welds them together in one piece.

The audience will not seriously believe this squeeze-welding stuff had anything to do with the trick.

PERFORMANCE DIRECTIONS

1. Page through the "four" pages, pointing out distinctive ads if you desire, for the audience to recall as identification of the newspaper.
2. Tear the newspaper into strips, then into pieces.
3. Bend the clip around the pieces, claiming to "weld" them together.
4. Hold the pieces high in the right hand (restoration position.) Inform the audience that the pieces are completely restored.
5. Make sure all eyes are on you, grasp the appropriate corners with the left hand and flash restore the newspaper.
6. Quell any attempts at applause until you "prove" that the newspaper is indeed the very same one.
7. Page through the duplicate newspaper, pointing out the same ads and pictures.
8. Bow to acknowledge the applause.

PATTER

LADIES AND GENTLEMEN, TONIGHT I AM GOING TO PRESENT THE ILLUSION OF THE TORN AND RESTORED NEWSPAPER. IN THIS EFFECT I TEAR A NEWSPAPER COMPLETELY TO SHREDS AND TH WITH THE SHEER MAGIC OF MENTAL CONCENTRATION, CAUSE THE PIECES TO RECOMBINE INTO THE VERY SAME NEWSPAPER. SO THAT YOU WILL RECOGNIZE IT WHEN YOU SEE IT AGAIN, I AM GOING TO PAGE THROUGH THE NEWSPAPER VERY SLOWLY, AND I ASK THAT YOU REMEMBER A PICTURE OR AD FROM SOMEWHERE WITHIN. (Page through the paper, commenting on the various ads if you so desire, and rest assured that the audience will remember an ad just as you requested.) NOW THE ILLUSION BEGINS. (Tear the newspaper in two in a very deliberate fashion.) THE REASON THIS PART IS CALLED AN ILLUSION IS THAT I NEVER TEAR THE NEWSPAPER AT ALL! (Say this as you rip the paper in two. Continue talking as you tear.) THE ILLUSION IS AIDED BY THE FACT THAT IT SOUNDS AS IF THE PAPER IS

BEING TORN. SOMETIMES PEOPLE ACTUALLY COME UP TO ME AFTER THE SHOW AND SAY, "I SHOULD HAVE SWORN YOU TORE THAT PAPER," BUT THEY ARE PERHAPS LED TO BELIEVE THIS BECAUSE THEY THINK THEY SEE SEPARATE PIECES (Show separate pieces, then complete the tearing.) NOW WE COME TO THE MAGIC PART. (Begin to bend the clip around the pieces.) THIS IS WHEN I WELD THE PIECES TOGETHER IN A SORT OF BARE-HANDED FUSE WELDING PROCESS. THEN AS YOU SEE (Hold packet high in air in restoration position with corners ready for left hand.) THE PAPER IS COMPLETELY RESTORED!

Look at the audience triumphantly as if expecting applause. "Realize" they are not going to applaud, then say:) YOU DON'T BELIEVE ME. WELL, TAKE A LOOK! (Reach left hand up, grasp corners and flash restore. If applause is attempted, smile but quell it with a hand motion.) NOW! DO YOU REMEMBER THE PICTURES? Page through the newspaper, finally holding it in the left hand. Often the applause will begin in the middle of the paging, but be sure to complete the paging, then bring the right hand into the classic applause pose. See stick figure 8.) THANK YOU.

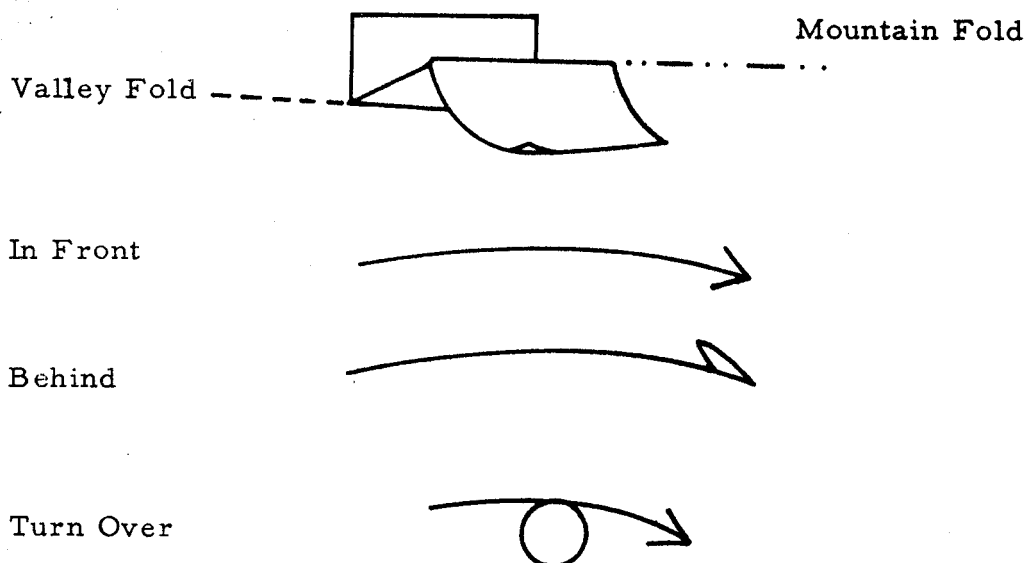
ADDITIONAL TIPS

1. "One Ahead" perpetuation feature - - the working magician's dream. By preparing many identical packets from the same issue of the paper, the performer can re-set the effect quite rapidly by removing the torn pieces, applying some glue, and sticking the new duplicate packet into position. The "restored" paper will be torn in the next performance. In this manner ten newspapers (for example) will allow nine performances. As well as serving as guidelines for the tearing, the creases from the folding give the paper an "un-ironed" appearance identical to that of the restored paper.
2. Traveling kit: A small bottle of rubber cement and a ready-prepared wire clip will quickly transform the local daily into a miracle. Carry them when you travel!
3. IMPORTANT! After pre-creasing the papers into packets, they MUST be unfolded until before the performance. This will insure a rapid flash restoration. The packets and the clip can all utilize the contact principle of rubber cement so that the restoration packet need only be refolded, clipped, and "contacted" into place for performance. To keep the dried rubber cement from adhering where it's not wanted, place some waxed paper over its surface.

Photos by Richard C. Jarrow
Illustrations by Gene Anderson

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Magic, Inc.
Chicago, Il. 60625

STANDARD SYMBOLS USED IN PAPER FOLDING



These instructions have been revised, edited and arranged with additional illustrations by the well known origami expert: Mr. Samuel L. Rand.

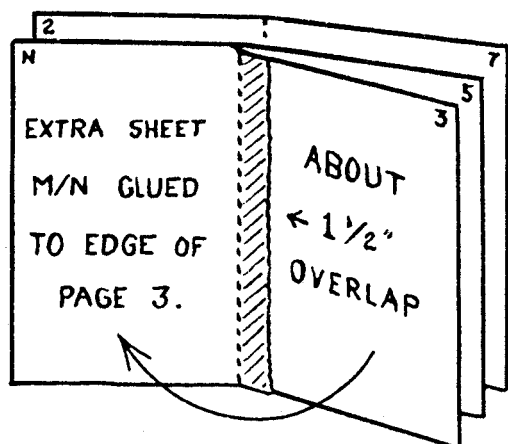
PREPARATION OF THE TWO NEWSPAPERS

Magic, Inc. 1975

FOLDING THE PACKET

Prepare and fold duplicate newspapers as shown in the drawings on pages A through D.

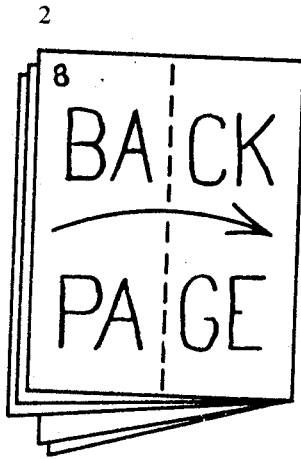
1



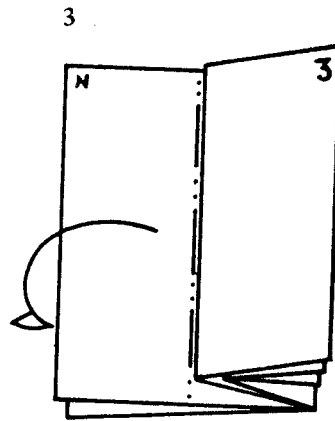
Note the numbering of the pages.

Make all creases sharp!

Glue extra sheet M/N to the edge of page 3 (see photos 1 through 3) Fold the newspaper in half to the left.



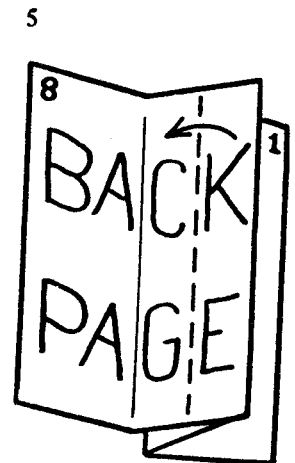
2 Fold the three near pages in half.



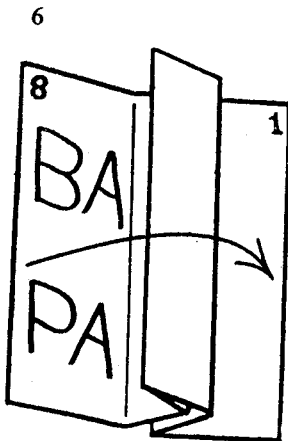
3 Mountain-fold the the remaining pages in half.



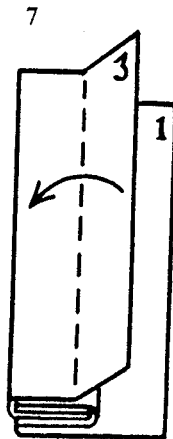
4 Open out the three near pages.



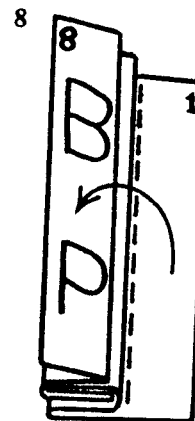
5 Bring the folded edge to the crease.



6 Bring the far left edges to the far right edges.



7 Fold three layers to the left edge.

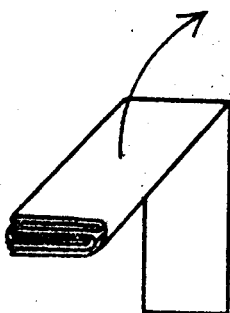


8 Fold the two most distant layers (pages 1/2, M/N) over the rest.



9 Fold in half downward.

10



10 Return to the position shown in fig. 9.

11



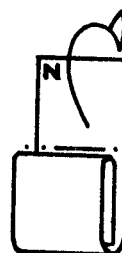
11 Fold the lower end to the crease.

12



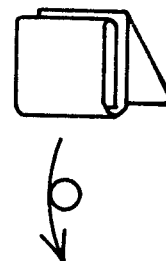
12 Fold the entire lower end upward along the existing crease.

13



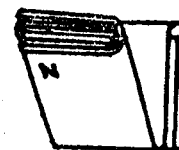
13 Mountain-fold end N to the back.

14



14 Turn over top to bottom.

15

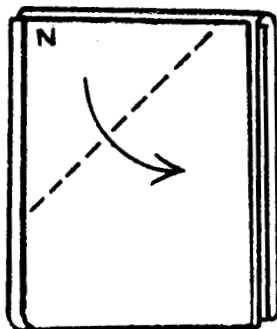


15 Now the corners must be folded: see fig. 16

FOLDING THE CORNERS OF THE PACKET to facilitate the flash opening.

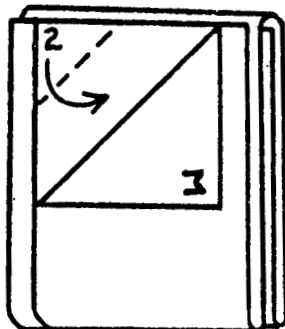
(Figures 16 through 22 are enlarged views of the packet.)

16



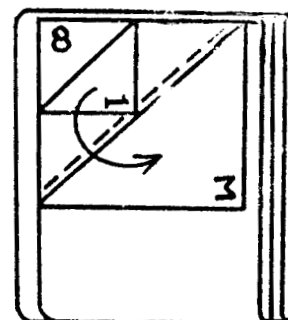
16 Fold down the corner of page N.

17



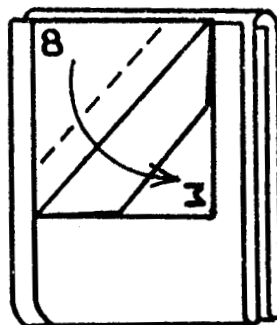
17 Fold the corner of page 2 to the folded edge of M.

18



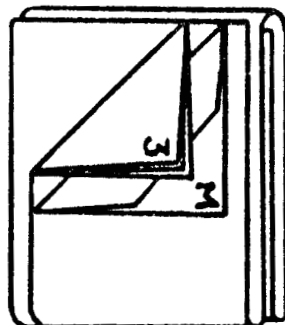
18 Fold page 1 over page M along the indicated crease

19



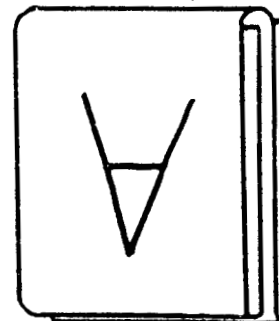
19 Fold pages 8, 6, and 4 -- three layers in all -- as shown. Note the position of the crease!

20



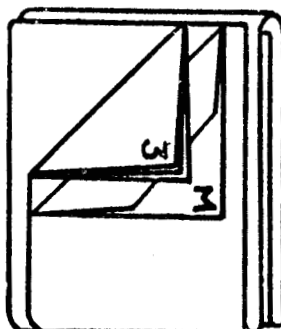
20 Turn over left to right.

21



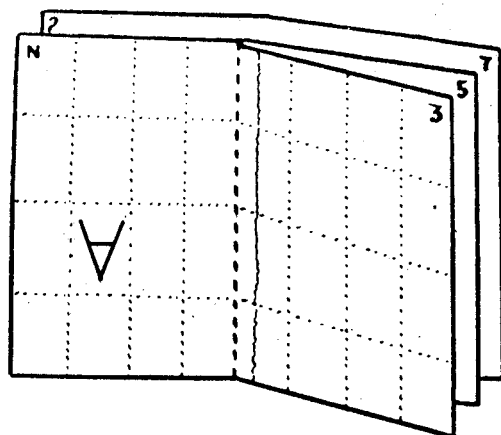
21 Draw a large A upside-down to match photos 4 and 6. Turn over left to right.

22



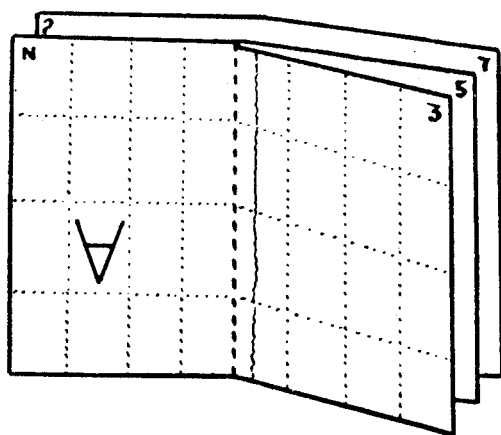
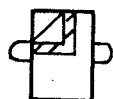
22 Unfold one of the duplicate packets. Prepare a clip (see text on the first page and photo 5).

I.



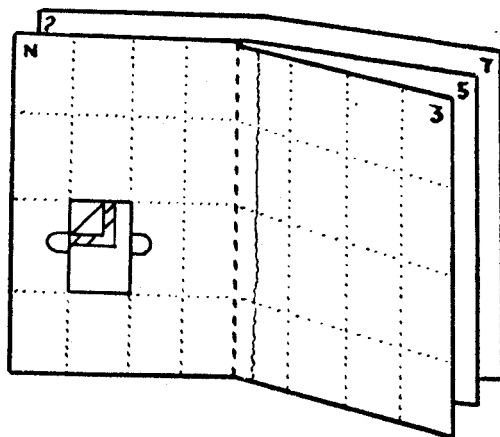
I. Coat the back of the packet and section A of the open newspaper with rubber cement. Place packet on paper-covered clip.

II.



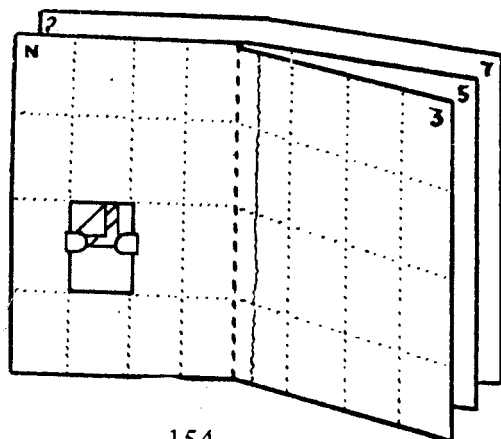
II. Place packet and clip on section A (see photo 6).

III.



III. Bend the tips of the clip over the front of the packet.

IV.



IV. Refold the newspaper as in steps 1 through 20; be sure to turn over left to right as in step 20.

V. Turn over top to bottom.

V.



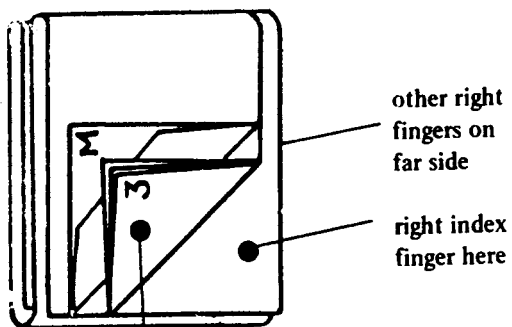
VI. The papers are now ready for practice of Phase I, the flash restoration.

VI.



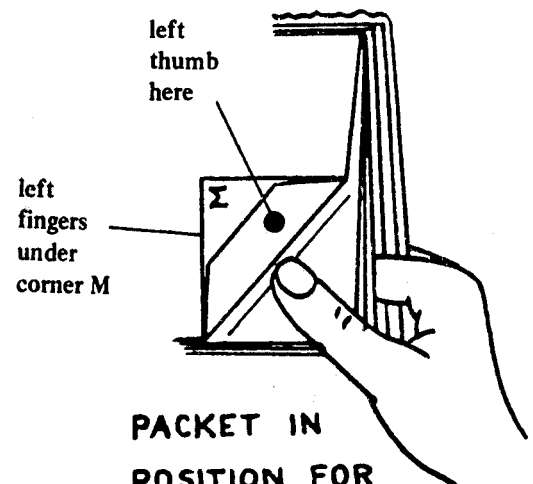
RIP JUST BEFORE THE FLASH RESTORATION

First learn the right-hand grip:

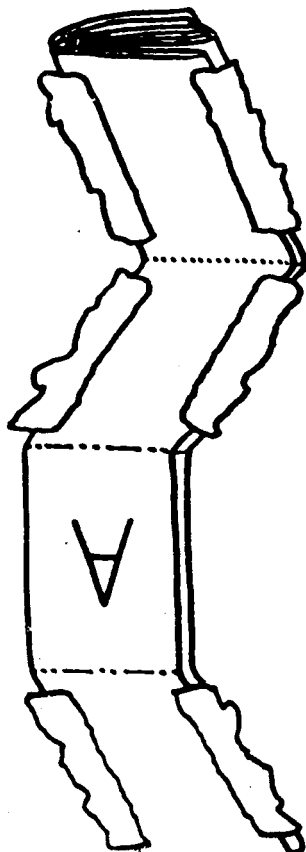


Pull back with the right thumb the three corners nearest you. Hold these corners between right thumb and index finger.

Then add the left-hand:



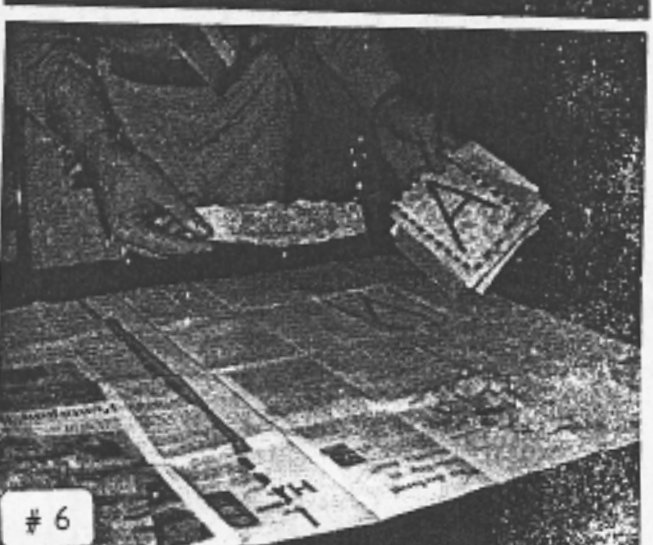
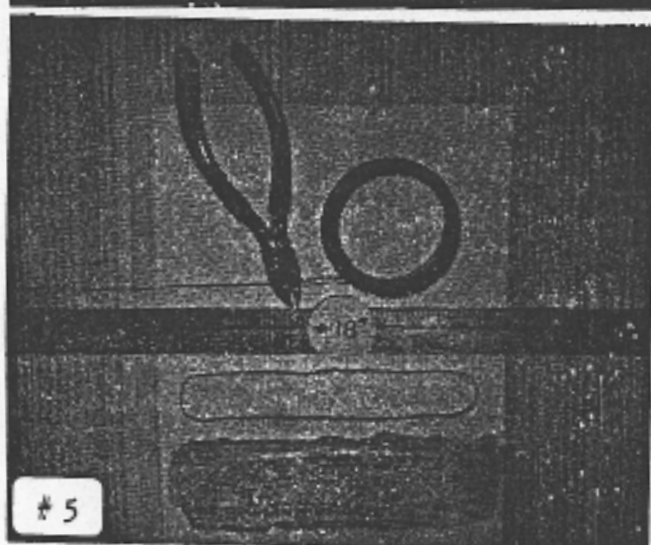
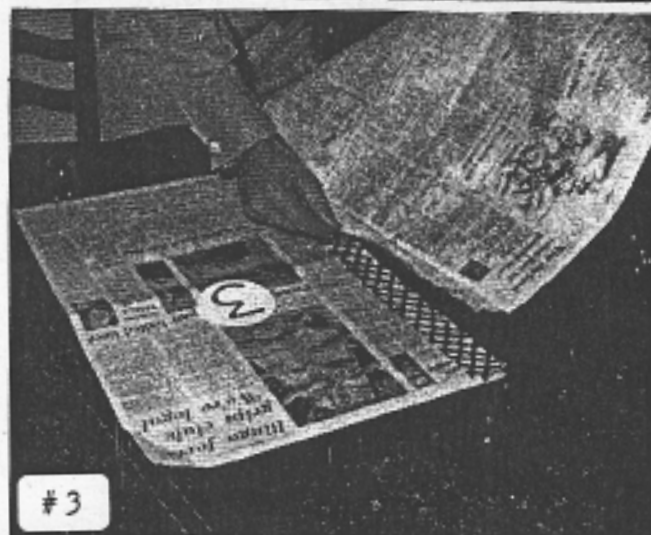
PACKET IN POSITION FOR FLASH RESTORATION



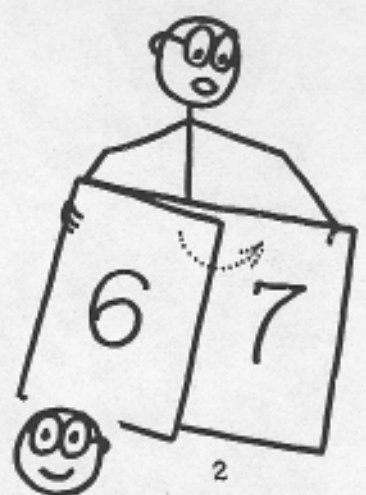
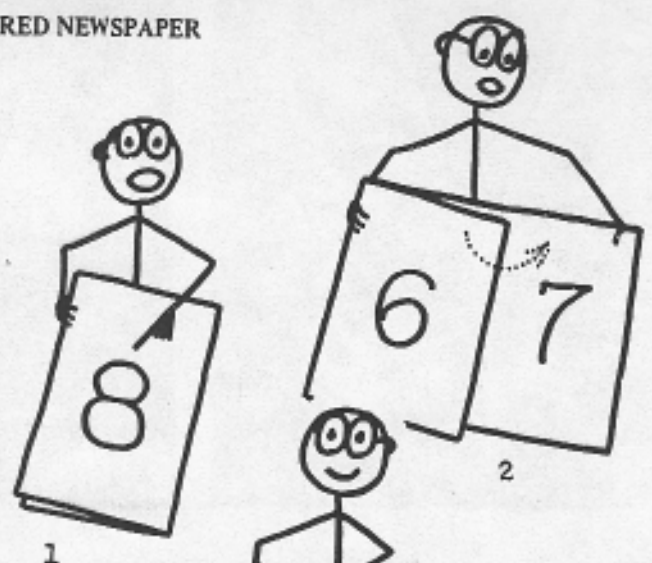
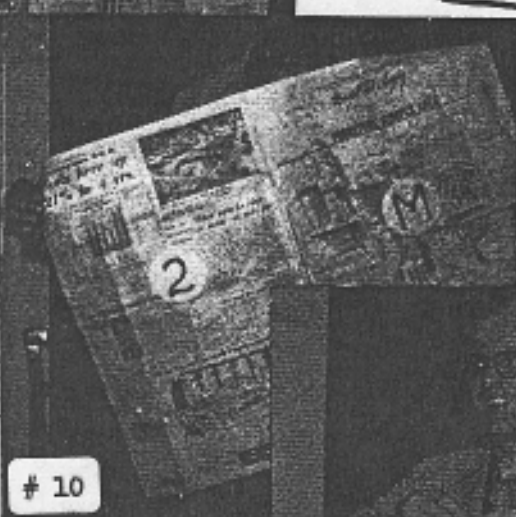
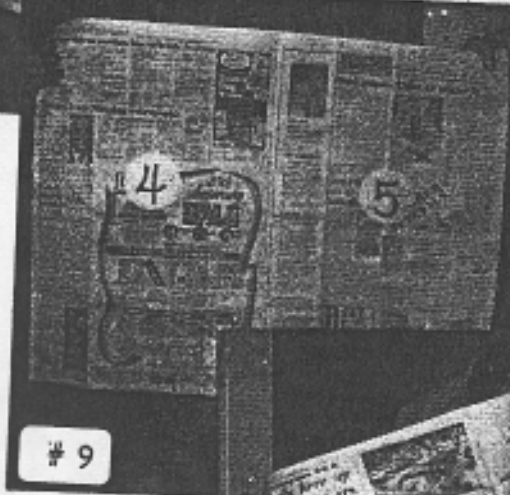
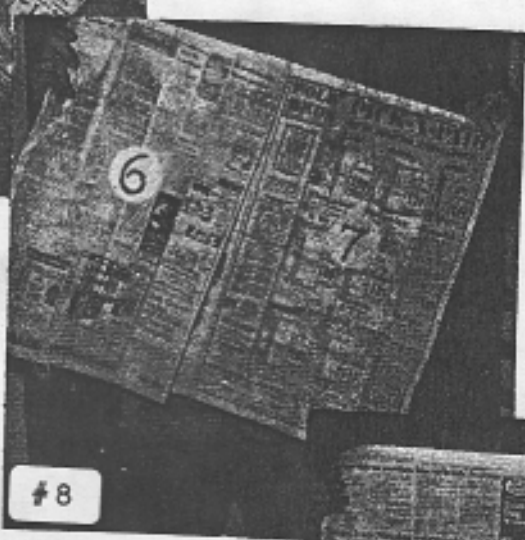
CAMOUFLAGE
GLUE RAGGED PAPER STRIPS
ON THE RESTORATION PACKET
AS ILLUSTRATED.

See photo 4. (These camouflage strips are omitted in other drawings for the sake of clarity.)

GENE ANDERSON'S TORN & RESTORED NEWSPAPER



GENE ANDERSON'S TORN & RESTORED NEWSPAPER



Anderson

GENE ANDERSON'S TORN & RESTORED NEWSPAPER

